

SATURDAY, JANUARY 17, 1874.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

LITERATURE.

Archibald Constable and his Literary Correspondents. A Memorial by his Son, Thomas Constable. 3 vols. (Edinburgh: Edmonston & Douglas.)

It is scarcely too much to say of Archibald Constable that he created the publishing trade of Scotland and revolutionized the business of publishing throughout Great Britain. Before his time the Edinburgh booksellers were spiritless, petty traders, little more than agents for the booksellers of the South, who published few works and only such as involved little risk, were quite content to let Scottish authors carry their manuscripts to London, and but rarely ventured so far as to become partners in the speculations of their Southern correspondents. The London publishers were still to a great extent a clique organised for purposes of business, living on familiar terms with one another, publishing works of importance in concert, and, through their good understanding with each other, having authors very much at their mercy. Constable brought to his business a combination of enterprise, intelligence, and liberality previously unexampled in the trade of bookselling. He created in Edinburgh a publishing establishment comparable for its extent with any in the kingdom, unequalled for the value and popularity of its publications. He gave the death-blow to the London monopoly. His prices, almost from the first, became a standard to which London publishers had to approximate. Such men as Murray and Longman were soon vying with him in liberality as well as in enterprise, and monopoly gave way to keen competition. Men of letters, of course, found their advantage in the change, and if the multiplication of works of merit be a boon to the public, the public was still more benefited.

But Constable was also the pioneer of cheap literature, and that he was so is, after all, perhaps his best claim to remembrance. During the greater part of his career, new books of any mark or pretension were usually published in the quarto form, and for a very select class of readers. Towards the end of his life he conceived the idea of publishing good and cheap books for the million, and embodied it in his valuable *Miscellany*. This idea was quickly caught up by the trade, and Murray and Longman did far more in carrying it out than Constable was able to do. But probably it had never crossed a human brain except his own, when Constable, in introducing it to Sir Walter Scott and Lockhart, made them stare with a magniloquent prologue in which he set forth that, whether literary genius had done its best or not, "printing and book-selling, as instruments for enlightening and entertaining mankind, and of course for making money," were still "in mere infancy—

the trade in its cradle." Simple and easily appreciated as the idea was when explained, the man who first propounded it could scarcely be an ordinary person. And "the grand Napoleon of the realms of print"—so Scott dubbed the publisher on the occasion referred to—as described in this work and elsewhere, is undoubtedly a figure of high interest, and worthy to be handed down to posterity. It is not because he has hitherto wanted a *vates sacer* that this *Memorial* has been published; Lockhart, in his *Life of Scott*, has bestowed only too much pains upon him. The motive of this work has been to clear the great publisher's memory from stains cast upon it by alleged misrepresentations of Lockhart; and it may be said at once that the son of Archibald Constable has in a great measure succeeded in his pious labour. His work, though giving much biographical detail, does not profess to be a *Life*, nor does it give anything like a full record of his father's publishing career. Of the personal characteristics of Archibald Constable his son has very little to tell us; and probably anything he could have said must have failed to modify the impression of them already given by a master-hand. Lockhart's sketch of Constable as he appeared in his day of prosperity is so striking and life-like that the world will always be apt to accept it as a likeness.

Constable was a native of Carnbee in Fifeshire, and was born in 1774, the son of a farmer and land-steward, who had a local reputation for skill in his calling. After a parish-school education, he was sent, in his fourteenth year, to Edinburgh, to become an apprentice to the bookselling trade in the shop of Mr. Peter Hill. In an autobiographic fragment left by him he has told us that the choice of this trade was entirely his own, and also how his mind became fixed upon it. A bookseller's shop had been opened in the little town of Pittenween, and the novel sight of its windows, "adorned with picture-books and halfpenny prints," filled the boys from the neighbouring parishes with wonder. Here was an occupation full of interest, and, as the new bookseller was "a braw-dressed man," it must be profitable—certainly it must be preferable to going to sea or following the plough, to do one or other of which was the lot of most boys like Archibald Constable. Archibald pressed his friends to try whether they could not make a bookseller of him, and, fortunately, they were able to indulge him. He served an apprenticeship of six years with Mr. Hill, and remained a year more in his employment. During those years he was unwearied in his efforts to acquire a knowledge of books; his opportunities, many of which he made for himself, were excellent, and at their close he appears to have been extremely well versed in bibliography. He now resolved to set up for himself as a dealer in old books; and, though he had no resources except his knowledge and the credit which he had gained with a few friends; and though, moreover, barely one and twenty, he also resolved to marry. The young lady on whom he had set his heart was a Miss Willison, the daughter of a well-to-do printer. That Mr. Willison, though he never formally assented to the

marriage, made no objection to it, and gave substantial help to the young couple, may be taken as showing that now, as at subsequent periods, Constable was making a great impression of capacity upon the people he came in contact with. He had been acquainted with his wife for less than a year before his marriage, but he tells us that he had been "desperately in love" with her for several years before, and he ascribes much of his subsequent success to the "feelings, anticipations, and honourable contrivances" which, in connection with his passion, filled his mind during this period. His hasty marriage—but, to be sure, people in middle life were in more haste to marry at the end of the last century than they are now—is the only premonition to be found in his early life of recklessness such as afterwards became habitual with him. His marriage over, he set himself most soberly to work to prepare for opening his old-book shop; and in a visit to London, and a journey which he afterwards made through some parts of Scotland—his resources consisting of a loan of 150*l.* and 300*l.* worth of books which he got from his father-in-law—he got together a stock which, if not large, was choice, and which was probably worth many times what it cost him. A catalogue which he forthwith published almost at once brought him into correspondence with all the book-hunters of Scotland. Indefatigable in searching for rare books of every sort, he especially laid himself out for collecting works relative to the history and literature of Scotland—of which no bookseller had previously made a speciality—and he found profit in his speciality, as men usually do. By and by, on the advice of Sir John Leslie, he laid in a stock of foreign scientific works, and this brought him a new *clientèle*, which was not restricted to Scotland. His retail trade was soon considerable, and it need not be said that it was very lucrative. At this stage of his career, he was attention itself, and whether a correspondent wanted a new book or a new wig, or a governess, or a supply of strawberries, his requisitions were promptly complied with.

Almost at his outset, he became, though in a very small way, a publisher; at first, a very cautious one, running no risks; then venturing upon small sums for editing. His courage rose with his capital and his opportunities; and in 1802, when he had been six or seven years in business, we find him Longman's partner in several undertakings—notably Scott's *Minstrelsy of the Scottish Border* and Bruce's *Travels*—and looked upon by the great London publisher as the rising man of the trade in the North. His selection to be the publisher of the *Edinburgh Review* in the same year was even a more unequivocal recognition of the position he had made for himself, and the *Review* greatly raised his position. The prices he paid for articles got him nearly as much *éclat* as their articles got for Brougham or Jeffrey. It was in connection with the *Edinburgh Review* that he first showed that liberality in payments which soon made him the hope of authors in the South as well as in the North, and secured to him for many years the first offer of nearly every literary work produced in Scotland. He strengthened his busi-

ness at the beginning of 1804 by taking a partner, who put some capital into it; and that this partner, Mr. Hunter, was an advocate, the eldest son of a Forfarshire laird, and the connection of some of the most respectable families of Scotland, to those who know what Scotland then was, shows, better than anything else could, the very high estimation in which by this time Constable was held.

The new copartnery went on successfully. The business was largely extended; and the firm was soon known for its unexampled liberality to authors—one instance of which, the payment to Scott of a thousand guineas for *Marmion*, made a vast impression upon authors, upon booksellers, and upon the public. Mr. Hunter was a little apt to quarrel with the correspondents and clients of the firm; for example, he seems to have been to blame for a rupture with Longman and Co., which produced consequences very injurious to his own house, and also for a rupture with Scott, which was unfortunate, possibly for both sides, and certainly for Scott; but he and his partner worked together very amicably. He threw himself heartily into the business, and was undoubtedly an able and energetic man, though unfortunately a trifle too much of the squire and a trifle too much of the lawyer. He was never so useful, however, or so much pleased to be of use, as when a London correspondent, like Longman or Murray, having come to Scotland, it became necessary to give him a Scottish welcome. Mr. Hunter was a *bon vivant*, and a man of taste; he equally understood a picture and a dinner; he had a considerable knowledge of books, old and new; being a Forfarshire man, he was a seasoned toper; being a man of wide connections, he had it in his power to show his visitors some aspects of Scottish life which otherwise might not have been accessible to them. To show them everything there was to be seen, to talk to them about everything that could be talked of, to make them eat the greatest possible variety of food, and drink the greatest possible variety of drinks, above all to carry them into his native county and introduce them to the high jinks of Brechin Castle—where his friend Mr. Maule, afterwards Lord Panmure, kept at this time a sort of Court of Misrule—seems to have been thorough enjoyment to him. But what was life to him was always almost death to them. Mr. Longman came barely alive out of one of these Forfarshire visits; and Mr. Murray did not fare much better. These hospitalities, dangerous as they were, were doubtless favourable to good business relations; but the strain of opposing interests is sure to be too much for mere civilities, and Constable and Co., while Mr. Hunter was a partner, had their quarrels or coolnesses with both the great London publishers. On quarrelling with Longman they betook themselves to Murray; and on a coolness with Murray arising, they established in London a branch of their own house, which seems to have lost them a good deal of money. Mr. Hunter retired from the firm in 1811, on succeeding to his father's estate, which was a very considerable one, meaning to devote himself to its improvement; but constant residence in Forfarshire proved too much

even for him. He soon fell into a low state of health, and, either tired of the country or feeling change essential for him, was making proposals for his re-entry into the publishing firm when he died suddenly in March 1812.

The profits of Constable and Company during the seven years of Mr. Hunter's partnership were estimated at 5,000*l.* a year. Mr. Hunter's interest in the firm was bought for 17,000*l.* by Mr. Cathcart, who, along with Mr. Robert Cadell, entered it in 1811. Unfortunately, Mr. Cathcart died about the end of 1812; and his capital was withdrawn from the firm, which could much less afford the loss of it than it could have done eighteen months before, at the retirement of Mr. Hunter. During this period Mr. Constable had made the heaviest investment he had yet ventured upon—he had bought the *Encyclopædia Britannica*, and had spent large sums in improving it and the Supplement to it, and in preparing them for publication. Henceforth, till 1826, the firm of Constable and Co. consisted of Mr. Constable and Mr. Cadell; and henceforth the firm was carrying on its large business with an extremely inadequate capital—adding greatly year by year to the extent of its transactions, and adding, it would seem, comparatively little to the cash basis upon which those transactions rested. Instead of more cash they used more accommodation bills. The booksellers of Edinburgh had always, we are told, settled their transactions with each other, not by cash, but by bills and notes, and habitually resorted to those instruments of credit when they had no corresponding dealings whatever. The bankers were accustomed to this mode of doing business, and let it go on. Mr. Constable was accustomed to it, and, relying on the large property possessed by his firm, it gave him no concern; Mr. Cadell, though much exercised by it in early years, especially when money was scarce, got accustomed to it too; and, indeed, they both had no choice but to go on with it or let a flourishing business go to ruin. To be sure, their numerous undertakings having generally been successful—and some of them, for example the earlier *Waverley Novels*, extremely profitable—economy in personal expenditure, moderate drafts upon profits, might have brought them right in time. But Constable had grown magnificent and expensive in his ways, and economy had become impossible to him. He believed himself rich, and lived like a man of wealth, regardless of the ruin which a collapse of credit might bring upon him.

The pecuniary condition of Constable's firm being as above described in 1812, in the following year there was a renewal of its relations, which had been for four years interrupted, with Walter Scott. Scott had been secretly a partner with his friends the Ballantynes in the printing business of James Ballantyne and Company, and in the publishing business of John Ballantyne and Company. The publishing business had been unlucky, and in 1813 the partners found themselves with a heavy stock of excellently printed books which would not sell, and liabilities also heavy, which they had no available means of meeting. To avoid ex-

posure, it became necessary to seek assistance, and Scott sought the assistance of Constable. So far as could be done, it was readily given. Constable seems to have helped the publishing house to get rid of some part of its stock, and he negotiated for Scott a loan of 4,000*l.* on the security of the Duke of Buccleugh. Their connection now became more friendly than it had been at any former period. Constable again became Scott's publisher, and nearly all Scott's subsequent works, poems, and novels, published up to 1826, were issued by Constable and Company. Acceptances by the publishers on behalf of Scott or of the Ballantynes were, towards the end of 1814, causing much anxiety to Mr. Cadell; but the wonderful success of the *Waverley Novels* put things right, and Mr. Cadell was by and by as anxious as his partner to retain the Scott connection. Scott's requirements of money, however, for the purchase of land and the building and furnishing of Abbotsford, were not satisfied even by the large amounts which the novels brought him; and a steady run of accommodation bills for the Ballantynes, on Scott's account, went to swell the liabilities of Constable's firm. With the lapse of time, the amount of those bills seems to have increased rather than diminished. In 1823 it was about 20,000*l.*, though, in addition to the profits of the original issue, Scott had received 22,500*l.* from Constable for the copyright of his novels, and had been paid by him 10,000*l.* more for novels of which not a line was written.

Scott, in truth, was quite as familiar with accommodation bills as Constable, treated them with equal unconcern, was equally ready to take his chance of the risks which such transactions involved for both of them. When the crash came, in 1826, the result of a financial crisis, they were involved in a common ruin. When it did come, too, there was a double set of accommodation bills running, and Sir Walter was therefore liable for twice the amount he had received upon the bills. Lockhart has stated that the duplicate bills were set afloat by Constable at the last moment in his frenzied efforts to save himself. But this is highly improbable; and, at any rate, it appears that Constable was at liberty to use the bills. A statement by Sir James Gibson-Craig, who knew more than anyone else of his affairs, shows that Constable, apparently a considerable time before his failure, had told Scott he must be free to make use of the duplicate bills—that Scott, in fact, must undergo for him the same risk that he was undergoing for Scott. This being so, it is useless to enquire very strictly when the bills were issued. Men who are partners in such transactions as had gone on for years between Scott and Constable should not expect each other to be very scrupulous as to using in their emergencies such documents when fairly at their disposal. It is well known that Scott, though for reasons of prudence he made Constable's partner, Cadell, his publisher, after the fall of the firm showed no lack of friendly feeling to Constable.

Constable did not long survive the ruin of his firm. He died in July 1827. He has been described by Lockhart as inflated with vanity, so that he believed himself half the author of the *Waverley Novels*—he certainly

had suggested some of them—haughty, crafty, despotic, and, in his later years, a crazed projector. But whatever his failings, there was a touch of something like greatness about him. He liked to publish the best books, to be paymaster to the best authors, and to pay them prices which would astonish the world. His busy head was always devising schemes. But though big schemes may have unduly attracted him, his sagacity is as well vouched for as his liberality. He seems to have been a capital judge of an author or of a book. "While I live," said Scott, "I shall regret the downfall of Constable's house, for never did there exist so intelligent or so liberal an establishment. They went too far when money was plenty, that is certain; yet if every author in Britain had taxed himself half a year's income, he should have kept up the house which first broke in upon the monopoly of the London trade, and made letters what they now are." The publisher's appearance matched his character. Scott once said he was "a grand-looking chiel," who reminded him of what Fielding said of Joseph Andrews—"That he had an air which, to those who had not seen many noblemen, would give an idea of nobility."

Of the correspondence given in these volumes, apart from some letters of Scott, there is not much that calls for notice. The business letters and the friendly little notes of literary men are very like those of ordinary persons, and to one or other of those categories belong most of the letters of literary men to Constable, which have here been published. There is a letter from the historian Niebuhr, but it is about the purchase of a library. There are several letters from Campbell, but they are all either about money or about work undertaken and making no progress. The letters from John Leyden are good friendly letters, but add nothing to our knowledge of a man who interests us through the impression he made upon his contemporaries; those of another Orientalist, Dr. Alexander Murray, are weary, weary reading. There are pleasant little notes—mostly about visits or sent with books—from Dugald Stewart and his wife; and many letters of William Godwin, one or two of which have some real interest. As might be expected, several of the great publisher's best correspondents are ladies; and there are letters of Anna Seward, Lydia White, Maria Edgeworth, and Amelia Opie, some bits of which would bear quotation. Perhaps the most curious of these is a letter of Mrs. Opie (whose letters Constable had a trick of not answering), in which she vindicates herself against the charge somebody had made against her, of having kissed Horne Tooke on his acquittal of high treason. Of all Constable's correspondents, however, his partner, Mr. Hunter—who, though not a man of letters, was a lively letter-writer—is decidedly our favourite. There is a ludicrous "next-morning" tone, half repentant, half boastful, about his faithful descriptions of Forfarshire festivities; and in his letters from London, where he saw as much of life as he could and duly reported all he saw, he shows a diverting knack of finding out resemblances between London celebrities and friends of his in the North. He was a

true provincial; but this book could better spare many bigger men—whose letters are full of nothing. Too many letters with no matter in them are, indeed, the weakness of these volumes. While a great portion of them can only be of interest to members of the Constable family, a considerable portion more cannot, so far as we can see, be of interest to any person whatever.

D. MACLENNAN.

Poems. By Robert Bridges. (London: Pickering, 1873.)

INQUIRING minds, which cannot rest without finding a good reason for everything, have been greatly puzzled in the attempt to discover a *raison d'être* for minor poetry. Perhaps the most plausible answer the optimist can give is to say that the minor poet is a useful index of the *wrong* directions in which the tides of verse may be setting, that he invariably follows an example *vitiis imitabile*, and so teaches his masters what to avoid. A profusion of anapestic music, a superabundance of kisses, a choice of remote subjects, make the note and burden of the minor singers of the day. Mr. Bridges' poems have the merit of escaping all these errors, but they have a higher value than that merely negative one—namely, a ring and a quality of their own. It could scarcely be gathered from his book that he has ever read Mr. Tennyson or Mr. Swinburne; and he sees things as clearly, speaks as simply, feels as truly, as if the modern demand for research and subtlety had never been heard. His teachers are of an elder and simpler time. Without copying, and without the use of affected quaintness and archaic words, he stirs old impressions of Spenser, of Herrick, or of Waller. To do this seems to be his conscious aim, and in his success lies the charm of his poetry, as far as so volatile a thing can be fixed at all. Faint memories are awakened, a music long silent is revived—a careless music, rough, and full of sudden breaks of melody and sweet surprises. With the old melody there is the old repose of healthy imagination; these lyrics are "plain, and dally with the innocence of love;" they show at once true feeling and reticence.

In securing these effects—purity, music, pathos—some of the songs fall a little into the manner of Heine, as, for instance, xxxiv. :—

"I found to-day out walking
The flower my love loves best;
What, when I stooped to pluck it,
Could dare my hand arrest?
Was it a snake lay curling
About the roots' thick crown?
Or did some hidden bramble
Tear my hand reaching down?
There was no snake uncurling,
And no thorn wounded me;
'Twas my heart checked me, sighing
She is beyond the sea."

The early freshness of Wyatt, the exploring passion of "And wilt thou leave me thus?" live again in xxxii. :—

"I will not let thee go.
Ends all our month-long love in this?
Can it be summed up so,
Quit in a single kiss?
I will not let thee go."

I will not let thee go.
If thy words' breath could scare thy deeds
As the soft south can blow
And toss the feathered seeds,
Then might I let thee go.

I will not let thee go.
The stars that crowd the summer skies
Have watched us so below
With all their million eyes,
I dare not let thee go.

I will not let thee go.
I hold thee by too many hands:
Thou sayest farewell, and lo!
I have thee by the hands,
And will not let thee go."

Much in the same manner is xxx., where the thought is prettily handled, and a delicate motive is duly set forth in two exquisite verses. The conclusion of xix. is no less excellent, so light at once, and so adequate in its statement of the half-confusion, the memory, and regret of waking:—

"And I cannot tell
Rising, when the morn
Wrestles with the mist,
Whether she has sworn,
Whether we have kissed,
Whether all is well,—
Ah! I cannot tell."

The sonnets and rondeaux in Mr. Bridges' collection satisfy the technical rules of these kinds of verse, but the sonnets at least retain too much of the roughness of their earliest English originals, and the merit of a rondeau is a slight thing at best. One of them contains a pleasant fancy, a conceit born out of due time; it ought to have had birth in the brain of Crashaw. The venom of Love's shafts,

"that fresh he dips
In juice of plants that no bee sips,"
is rendered harmless,

"if a maiden with her lips
Suck from the wound the blood that drips."

A more weird and remarkable fancy is that of the sonnet numbered xiv., where the evening shadow of one making a sad journey from a joyous to a joyless place reminds the poet of

"how Odysseus saw
Tityos in Hades; bulk incredible,
Covering nine roads he lies."

Perhaps the best poem in the book is the "Elegy on a Lady, whom grief for the death of her Betrothed killed." This elegy nearly approaches to that success which a friend of Sainte-Beuve's was so eager to achieve. "Oh! rien qu'un denier d'or marqué à mon nom, et qui s'ajouterait à cette richesse des âges, à ce trésor accumulé qui déjà comble la mesure." Mr. Bridges' *denier* is worthy of the Silver, if scarcely of the Golden Treasury. In this "epitaph to be an epithalamy," the solemn hymn turns to no sullen dirge; it is not Death, or Hades, that awaits the bride, as he awaited Clearisté, for whom Meleager sang; but the shade of the lover is to be the bridegroom. It is a pity to quote only a part, but one verse will serve to show the tone and character of the measure:

"Let the priests go before, arrayed in white,
And let the dark-stoled minstrels follow slow,
Next they that bear her, honoured on this night,
And then the maidens, in a double row,
Each singing soft and low,
And each on high a torch upstaying:
Unto her lover lead her forth with light,
With music, and with singing, and with praying."

A fancy that can be strange when it chooses, and has always a power of delicate surprise, simplicity, courtliness, feeling, music of no vulgar order,—these are Mr. Bridges' qualities. His defect is to exaggerate the antique roughness of his models. Properly used, this roughness gives just the tone he wants, the tone of one whose tastes turn back to times of fresher inspiration and less conscious effort. We think he is unsuccessful in a few pieces which aim at being humorous. "Robbers" and "Zopyrus" are not very fortunate efforts, and one must have been a musician and an Etonian to appreciate the "Epitaph on a Gentleman of the Chapel Royal," which is not very amusing to readers whose "education has been neglected." These are trifling blemishes. Mr. Bridges has produced a very charming volume of verses,—verses which actually give pleasure, and a peculiar kind of pleasure. That they will ever "reach the land of matters unforget," it would be rash to predict. But it is a hopeful sign that the poems written between the summers of 1872-73 are greatly in advance of the earlier productions. They are verses with a distinct artistic aim, and that both a novel and a simple one.

A. LANG.

The Black Book of the Admiralty, with an Appendix. Edited by Sir Travers Twiss, Q.C., D.C.L. Published by the authority of the Lords Commissioners of Her Majesty's Treasury, under the direction of the Master of the Rolls. Vol. I. 1871, Vol. II. 1873. (London: Longman & Co., and Trübner & Co.; Oxford: Parker & Co.; Cambridge: Macmillan & Co.; Edinburgh: A. C. Black; Dublin: A. Thom.)

THE Black Book of the Admiralty is now for the first time printed, which is somewhat surprising, considering the frequent reference made to it in juridical controversies and legal history; and Sir Travers Twiss has furnished it with a valuable critical introduction, and with an appendix containing documents not inferior in interest to the book itself. Thus much appears on the surface, but full justice cannot be done to what we here have before us, without entering, as to the nature and literary history of that famous book, into many details, which we trust will also possess an interest of their own.

The Black Book was intended as a kind of encyclopedia of all things pertaining to the office of admiral, whether with regard to his administrative functions, in which he is now represented by the Board of Admiralty, to his duties as an actual commander of the fleet at sea or in harbour, or to his judicial functions, in which, so far as they are not merged in those of the ordinary Courts of Common Law and Equity, he is now represented by the Court of Admiralty. Over all these branches the king in council was supreme, at least down to the beginning of the fifteenth century, and made ordinances not only concerning the administration and discipline of the fleet, but concerning the law which the admiral was to administer as a judge; for the distinction between

executive and legislative functions had not then been well developed, while a distinction between the powers that ruled on sea and land, now entirely obsolete, was regarded as fundamental. The law of the land was the province of Parliament, or, to speak more strictly, of the king in Parliament; there only could it be altered, and the Parliament also meddled freely with its administration, whenever it dared. But the law of the sea, as well criminal as civil, was the province of the king in council to ordain and alter, as well as to superintend its administration; and the early statutes passed on the subject by Parliament, as 13 Rich. II., c. 5, and 15 Rich. II., c. 3, were merely to secure that the exercise of the admiral's jurisdiction should really be limited to facts that happened at sea, or on large rivers below the lowest bridges on them, not at all to regulate the law or procedure of the Admiral's Court within those limits. The matter, then, of the Black Book either emanated originally from the king in council, or was adopted directly or indirectly by royal authority. A few of the ordinances contained in it are dated, and extend from one (part C, art. 17) on the manner of outlawing and banishing persons indicted before the admiral for trespass, which purports to have been "made at Ipswich, in the time of King Henry I., by the admirals of the north and west, and other lords thereat assisting," to one (part D, arts. 1-18) which embodies the answers given at Queenborough, in 1375, by certain sworn mariners to commissioners appointed to ascertain certain points as to mariners' wages and allowances, and the shares in prizes. Another (part D, art. 20) must be later still, since it ordains that the admiral make enquiry concerning all those who victual or refresh the king's enemies or the rebels of Wales, which, as Sir T. Twiss observes, refers to Owen Glendower's rebellion, when England was at war with France and Spain, and the French landed in Wales and joined the rebels at Tenby. But the great majority are not dated, nor do they often contain any formal words of establishment as ordinances, such as "we have caused to be ordained" (part B, preface before art. 1). No doubt, when they were written into a book for the admiral's use and guidance, such formal words were omitted, as the enacting words of Acts of Parliament would be omitted in turning them into chapters of a code; and, indeed, many of the articles may have first assumed the precise form in which we now see them, only in the process of being written into the book which was approved for the admiral's use.

The date at which this process of codification commenced can be fixed with some precision, for parts A and B, which, from the preface to part B already referred to, appear to have been written at one time, mention under-admirals, who, so far as is known, were first appointed in 1337; and while they provide for the increase of the admiral's pay in case of his being of any rank up to that of earl, they do not provide for the case of his being a duke, which first happened in 1351. Between these limits two very remarkable naval expeditions occurred, in 1338 and 1340, and Sir T.

Twiss conjectures that parts A and B were drawn up with a view to one of these. Naval administration and the discipline of the fleet are the main subjects of these parts, but part C deals with law, criminal and civil, as generally applicable to merchants, mariners, and others, within the competence of the admiral's court. M. Pardessus, who had not the advantage of being able to refer to the Black Book in print, believed that we had here the result of a consultation which Edward III., in 1338, directed to be had with the judges on the subject of the maritime laws; but Sir T. Twiss, from internal evidence, dates the compilation of part C between 1360 and 1369. Some of its matter, however, is of far older date, for it includes the famous laws of Oleron. Part D has already been referred to as coming down at least to the time of Glendower's rebellion. Its language, as well as that of all the preceding parts, is French, but it is followed by a Latin treatise on judicial procedure, which, from the illustrations used, and the repeated references to the statutes and customs of Bologna, appears to have been written by a civilian of that university, and is believed by Sir T. Twiss to have been adopted in the reign of Henry IV. as an improved procedure for the Court of Admiralty, the business of which is stated by Spelman to have been much increased under the Admiralty of the Earl of Somerset in that reign.

Sir Thomas Beaufort was admiral from 1408 to his death in 1426, and Sir T. Twiss considers that it was for his use that all the portions hitherto mentioned were written into a beautifully illuminated book, now preserved among the Cottonian MSS. in the British Museum, for they are followed in it by a number of documents in Latin relating to his Admiralty, which would have been of little interest to a successor; experts in palæography place it between 1420 and 1425. The book which was afterwards preserved in the registry of the Admiralty under the name of the Black Book appears to have been similarly designed for the use of the Duke of Exeter, since the documents relating to the Admiralty of Sir T. Beaufort are replaced in it by others, also in Latin, and relating to the Admiralty of the duke, down to his death in 1446; and it is remarkable that immediately before these documents there was inserted in the Black Book a set of articles on the judicial branch of the admiral's duties, selected from the French articles of the old parts, and translated into Latin by one Thomas Rowghton. In the reign of Henry VI. the use of French was rapidly giving way in England, but it seems that while English was taking its place in the proceedings of Parliament, Latin was the official successor in those of the Court of Admiralty. In the Bodleian Library, among Selden's MSS., is another book, described by that learned writer in his *Vindicie Maris Clausi*, which contains the parts A, B, C, and D, and the Latin treatise on Procedure, that are common to the Cottonian MS. and the Black Book, but no documents relating to any particular Admiralty, nor Rowghton's Latin articles; and from the last mentioned omission, and the fact of the French text of the parts A to D being less debased than in the Black Book,

Sir T. Twiss dates it as prior to the latter, while from the writing, and a more exact agreement with the Black Book in the matter of the parts B, C, and D, he dates it as later than the Cottonian MS. It would appear, then, that the Black Book was but the last of a series of similar books which were prepared from time to time with a noticeable care, shown by the minor variations, to bring each book down to its date as a body of actual law; and we would suggest that the Cottonian MS., though the first known, may not really have been the first of them, and that the work, though done officially in the registry of the Court of Admiralty, was not necessarily attended with any express sanction by the king in council for each of the minor variations from time to time introduced.

Of the contents of the Black Book it only remains to say that the documents relating to the Admiralty of the Duke of Exeter are followed by two of the reign of Edward IV., and these by three treatises on subjects belonging to the department of the High Constable and Earl Marshal, which were, no doubt, written into the already existing book of the Admiralty, owing to the fact that the eighth Duke of Norfolk, whose signature is appended to each of those treatises as well as to Rowgton's articles, held both the offices of High Admiral and Earl Marshal.

But the Black Book was lost apparently about the end of the last century, and has never yet been found; a copy of it, in writing of the last century, which Mr. Luders saw in 1808 at the Admiralty in Whitehall, was missing when Sir T. Twiss commenced his investigations, though it has since been discovered: the Cottonian MS. was first examined in modern times by Sir T. Twiss, though there is some evidence that Selden had seen it, and M. Pardessus had observed the notice of it in the catalogue; Selden's MS. was believed by Mr. Luders and M. Pardessus to be the lost Black Book itself; and nothing of all these three books had appeared in print, except Selden's quotations from his own MS., and some extracts from the Black Book made by writers in comparatively uncritical times. Sir T. Twiss has presented us with the complete text of the Black Book, from the eighteenth century Whitehall copy, recovered through the further search which his investigations provoked, accompanied by a collation of the Cottonian and Selden's MSS. throughout, and by the documents which are peculiar to the Cottonian MS.; and his labours have thus not only made us acquainted with a mass of curious and previously unpublished detail, but have for the first time made it possible to obtain a clear and connected view, resting on a certain foundation, of the general nature and growth of the Admiralty Law.

The learned editor's first volume further contains some appendices more or less closely connected with the Black Book, but the appendices contained in his second volume, and the introduction which he has prefixed to them, travel into a wider sphere, and are of an importance to demand a separate notice.

J. WESTLAKE.

A Whaling Cruise to Baffin's Bay and the Gulf of Boothia. By Commander A. H. Markham. (Sampson Low, Marston & Co.)

COMMANDER MARKHAM'S narrative is the latest addition to Arctic literature, and the first account that has been published of the successful application of steam to that very important branch of our national industry, the whale fishery. He gives a terse and graphic account of the various incidents in a whaler's cruise, from the first encounter with the ice off Cape Farewell when outward bound, to the final extrication from the Pack, when homeward bound with the largest cargo of whale oil that has ever been brought to Great Britain from Baffin's Bay. Towards the end of the cruise the lengthening nights, heavy gales of September, and the knowledge that, with a full ship, collision with ice might prove fatal, add much to the anxieties and cares of a whaler's life, knowing as he does that, in losing his ship, even if his life is saved, the money earned by hard work and perilous achievement will be lost to his wife and little ones, with whom he was looking forward to spend a happy and comfortable winter. Great indeed must be his relief when Cape Farewell is rounded, and the ship's head is turned fairly homeward, and, to use a nautical expression, "the girls at home have hold of the tow-rope."

Commander Markham shared with the crew the perils and labours attendant on whale fishing, which he describes as only an actor in such scenes can do. He narrowly escaped, on one occasion, from the blow of the tail of a dying whale, which stove the boat and gave him a taste of the pleasures of immersion into freezing water.

Although he had few opportunities of landing, the interests of science were not neglected, as will be seen from the note in the Appendix, by Dr. Hooker, on the botanical specimens he procured.

To those who look forward, however, to future Polar exploration, the most interesting portion of the narrative is the chapter containing particulars collected from the survivors of the *Polaris*, who were his shipmates for two months. For the credit of the American Admiralty it is to be hoped that its secretary was in no way responsible for the despatch of an expedition so thoroughly unfitted for the work it was expected to perform. The *Polaris* went from Cape Shackleton, up Smith Sound, to 82° 16' N., without encountering any difficulty, or, as Dr. Bessels expressed it, "without touching a piece of ice;" and Commander Markham gathered, from Mr. Chester and others of the crew, that, at their farthest point, there were no greater difficulties to encounter than are met with and overcome, every year, in Baffin's Bay. The people of the *Polaris* declared that, if such a steamer as the *Arctic* had been employed, with an experienced and resolute commander, a further advance to the north might have been made. The *Polaris* wintered at a point farther north than any winter quarters of previous Arctic expeditions, yet the average temperature was warmer than that experienced by Austin

off Griffith Island, by Parry at Melville Island, or even by Ross far to the south on the coast of Boothia. In the spring the *Polaris* was safely drifted out into Baffin's Bay, a further proof that the ice up Smith's Sound is constantly in motion, and that it is navigable at one time or other during the working season. Had a well-organised naval expedition reached Hall's farthest, more satisfactory results would have been obtained. It is evident that the *Polaris* certainly could have reached latitude 83° N., most probably 84° or 85° N., perhaps farther, and in that autumn and the following spring they might have discovered 4,000 miles of new coast, for every foot travelled would have been on land never previously visited by civilised beings. In 1852-53, in the *Resolute* and *Intrepid*, more than 8,000 miles were traversed by our English sledge-parties, and our journeys will be surpassed, as we surpassed our predecessors. That Smith's Sound is the portal to the unexplored Polar region, no unbiassed person can now doubt. Since Inglefield first visited it in 1852, Kane and Hayes, in wretched sailing vessels, have added considerably to our knowledge; and now we have the account of the *Polaris*. Steady progress has been made in that direction, and there has been no failure; while our knowledge of the Spitzbergen seas has increased but little in a century of far harder and more perilous work. Retreat from Smith's Sound is also a certainty, should the vessels be frozen in.

As an old Arctic sailor, I have derived much pleasure from the perusal of the *Whaling Cruise to Baffin's Bay*, reviving as it does reminiscences of nearly a quarter of a century ago, and of the happiest year and a half I ever spent at sea.

There will most assuredly be no lack of volunteers, as full of energy and determination as their predecessors, for the Arctic expedition which, sooner or later, will be sent out from this country. Amongst them will doubtless be Commander Markham, who has acquired, under the skilful guidance of the energetic Captain Adams, that experience in navigation amongst ice so essential to the command of an Arctic exploring ship, and the want of which cannot be supplied by any amount of energy and determination.

R. V. HAMILTON (Captain R.N.).

NEW EDITION OF JOINVILLE.

Jean Sire de Joinville, Histoire de St. Louis. Texte original du XIV^e. Siècle, accompagné d'une Traduction en Français moderne par M. Natalis de Wailly, de l'Institut. (Paris: Firmin Didot, 1874.) 8vo.

THE Life of St. Louis by the Sire de Joinville, like the account of the Conquest of Constantinople by Ville-Hardouin, marks an epoch both in French literature and in the development of historical writing in the Middle Ages. Instead of history in the form of a chronicle written in the depths of a cloister, it is history recorded by a man who has seen and shared in the action. The narrative of Ville-Hardouin is more epic; one still feels in it the inspiration of the battle: that of Joinville is more familiar, like the reminiscences of a greybeard,

pleased to go back to the days when he shared the life of his master, St. Louis, and, even in his picture of the Crusade, dwelling by preference upon the virtues of the good king. M. N. de Wailly, who has devoted his whole life to the study of mediæval MSS., has expended all the treasures of his erudition upon the publication of these two memorials of the past; we have only to speak here of the splendid edition of Joinville which he has just brought out.

Joinville wrote the Life of Saint Louis at the request of the Queen, Jeanne de Navarre, wife of Philippe le Bel; it was not completed till after the death of that princess, and in 1309 he offered it to her eldest son Louis, afterwards Louis X., as at once an homage to the memory of the pious king, then newly numbered amongst the saints, and a model to be emulated by his successors. Certainly no nobler example could be set before those called to preside over the destiny of nations. The frank grace of the narrative itself makes it worthy in every way of its subject, and preserves all the interest and the charm that belong to the union of a great reign and an exquisite character.

M. N. de Wailly has aimed at meeting the wants of readers of every class, and has accordingly had a double task to perform: first to restore the text to the original language of Joinville, and then to reproduce it in modern French.

The text of Joinville was published for the first time in the fifteenth century, the style, as the editor, Pierre Antoine de Rieux, proclaimed, having been altered so as to make it "plus poli." In 1761 it was printed more faithfully after the MSS. by Capperonnier, and still more recently by Daunou in the great collection of the Historians of France. But the MS. which these editors had made the principal basis of their publication, was not, as they believed, the original manuscript of the work; and, though belonging to the middle of the fourteenth century, the copyist had already modified the language considerably. M. N. de Wailly has laboured first to rediscover Joinville's language in its purity, by studying the original charters of the author himself, and applies the rules thence deduced to the restoration of the text. Having re-established the original text, he proceeds to translate it into modern French, carefully preserving all the words and terms of speech that have not become obsolete; there are thus two parallel texts, one for the learned, and one for the ordinary reader, to whom the parallelism offers the opportunity of becoming learned if he pleases.

Besides the Preface, which contains a judicious and appreciative estimate of Joinville, and the Introduction, which records the vicissitudes to which the text of the author has been exposed, the book includes explanatory discussions of every point likely to arrest the attention of the reader, and furnishes simple and categorical answers to all the most interesting questions relating to mediæval history, which present themselves *à-propos* of every narrative of the period. We may instance the notes upon the monetary system of St. Louis; upon armour, offensive and defensive; upon the different articles of clothing of the age. The monetary

system which M. de Wailly has treated at length in the *Mémoires de l'Académie des Inscriptions et Belles Lettres*, and in the preface to the 21st volume of the "Historians of France," is here described in a few lucid pages. It was known already that the *livre paris* stood to the *livre tournois* in the relation of 5 to 4; that is to say, very much in the relation of English gold and silver money to French. If the reader wishes to form an approximate idea of their respective value by a familiar comparison, he may say that the *livre tournois* is worth about 20 francs, and the *sou tournois* about one franc, taking the mean intrinsic value. As to the coins *parisis*, the analogy with English money is much more complete, and we may say, without much inaccuracy, that the *livre* was equal to the pound sterling, the *sou* to the shilling, and the *denier* to the penny. The editor supplements his descriptions of the coins, arms, and dress by figures taken from MSS. and seals of the period, which is certainly the most efficacious way of making them known.

These figures are not the only illustrations of the book. M. de Wailly, assisted by the enlightened taste of his publisher, M. Firmin Didot, like himself a member of the Institute, has sought to make this edition a *chef-d'œuvre* of typography. The vignettes and ornaments with which it is embellished are anything but commonplace, whatever may be the limits to the distinction which an artist can hope to attain by work of this kind; they are not fancy designs, but vignettes taken from contemporary sources, and especially from MSS. devoted to the history of St. Louis, such as the oldest manuscript of Joinville, from whence we have the scene that serves as frontispiece to the volume—in all the wealth of colouring of the miniatures of the fourteenth century—representing Joinville in the act of offering his book to the Queen; or from one of the MSS. of the "Confessor of Queen Margaret," one of the other historians of St. Louis. We have thus a Joinville illustrated as he would have been by artists of his own date. To this must be added one thing which the age of St. Louis would have been unable to produce: a map representing Feudal France in the thirteenth century, and especially at the date of the Treaty of Abbeville (1259), which fixed by common consent the boundaries between the possessions of the King of France and the King of England, the greatest feudatory of the Crown. Such a map had not been made before with the same degree of accuracy, and it will be of use not merely in reading Joinville, but for the study of the general history of France and England at this period.

M. de Wailly has thus produced at once an excellent and a magnificent edition, earning a double title to the gratitude of his author, or at least of his reader.

H. WALLON.

Two Girls. By Frederick Wedmore. (King & Co.)

A Princess of Thule. Third Edition. By William Black. (Macmillan.)

IN Coleridge's account of the three phases of the intellectual revolution of the age—the falling away of the professions from the

Church, of literature from the professions, and of the press from literature—"the press" meant chiefly the newspapers; but it is an open question whether journalism as a rule is further than novel-writing from the consciousness of literary aim or the observance of literary restrictions. The presence of an artistic intention in the two above-named works, which have nothing else in common, is enough to distinguish them not merely from the mass of vapid fiction produced in simple obedience to a commercial demand, but from the better class of realistic novels of society which often succeed in reproducing the outside of life with photographic accuracy, and a completeness that leaves no opening for criticism, except upon the general issue whether photography itself is an art or a manufacture. Neither Mr. Black nor Mr. Wedmore is content with representing the scenes and characters before him exactly as they appear in nature. There is selection and arrangement in both, though in the one case applied rather to images, in the other to ideas; Mr. Wedmore being more anxious to analyse and interpret his conceptions, Mr. Black to idealise and give form to his impressions. Both too are somewhat apt to fall back upon traditional assumptions and conventional artifices to fill in the canvas between the incidents that are really vividly conceived, and, in a somewhat tantalising manner, write with least originality just when originality, or the power of representing a character, a passion, or a situation from within, would have brought the work up to a high level in imaginative fiction.

The attraction of *Two Girls* is to be found chiefly in a certain freshness of subject and manner, due not so much to any striking originality of plan as to the selection of types of character that are real and familiar, but have not become hackneyed by too frequent literary treatment. The hero, Oscar Weltertree, is the representative of a class, but his adventures are not made the vehicle of any special theory or more direct moral than the unobtrusive reflection that the existence of such a class is a social fact worth perpending. At four-and-twenty he has left Oxford, carrying away a little desultory culture, but no pronounced beliefs or impulses; he has the prospect of a competence, and his most serious trouble is a blank uncertainty as to what he shall do with it or himself. "He looked forward to what seemed a wider life, with larger duties. It gratified him to think that his duties might be large; they would become pleasures then. As for him, there was something in his heart that made duty very hard when it was not pleasure too." He is somewhat inclined to reproach "God or Society," because they do not help him to the discovery of obligations or responsibilities towards themselves. "All that Society asks of me is that I shall have a well-made coat, and wear clean linen, and have a fair manner, and behave as a gentleman when her eyes are upon me;" and he has dim moral and æsthetic aspirations which are not to be contented by the prospect of a life spent in satisfying such moderate demands as these. Yet he is able, just because he has no strong convictions or wishes, to take his doubts and difficulties with leisurely resignation, in proof of which he proceeds

to spend his long vacation at "Montreuil, wrongly called *sur Mer*, which he had read about in Sterne." The description of his small travelling adventures has the same air of quiet realism, and just as much novelty as belongs to the perception that the taste for travelling in search of strong sensations is beginning to wear out, and that slow progress through dull country has a charm of its own, in the placid, disinterested contemplation of the embodied prose of another kind of everyday life than the traveller's own.

At Montreuil Welvertree finds an English resident who has a daughter. Mr. Aucott is perhaps the most successfully finished character in the book; and if he is slightly tedious in the exposition of his views, it can only be said that the writer intends him to be tedious, as well as intelligent, weak, and with a system of coherent prejudices, logically based on his own personal experience. A love marriage, which had turned out ill, and the loss of his fortune, had shattered his faith in things human and divine, while his natural irresolution, fortified by a long residence in France and an instinctive admiration for Napoleon III., had crystallised with age into a philosophy of practical scepticism, against which reasoning was powerless, but which, in virtue of its very unreasoning tenacity, was not without a kind of dignity, and remained unshaken, even by the prospect of impending death. The two articles of his creed which affect the story, are that artists and men of letters are professional firebrands, personally innocent, but addicted to practising against the peace of society, as guaranteed by the establishment of governments and churches; and that it is the duty of affectionate and prudent parents to arrange marriages of convenience for their children. He settles that Welvertree would be a suitable husband for his daughter Cecily, but Welvertree has more romantic notions on the subject, and moreover receives at the critical moment a letter from England to say that the bank in which he is a sleeping partner is in difficulties, and that its failure is probable. He returns home, and, as a ruined hero should, takes to writing for the press, remembering Cecily only as a girl he might have fallen in love with, if time and circumstances had permitted. The acquaintance is renewed when Mr. Aucott comes to London to consult a doctor, and arrange about another *parti*,—this time a docile young Frenchman, with whom everything would have gone smoothly, if Cecily had not in her turn raised the same romantic objections as Welvertree had done. The next move in the story takes Welvertree, as the correspondent of a newspaper, to Paris, where he meets the second of the "two girls," Irma Flaubert; a beautiful, unintellectual, and affectionate young actress, to whom he had been introduced in London. The idea of the situation, which is scarcely worked out with sufficient care to disguise the wild improbability of some incidents, is that Welvertree, in his desire for a duty that might be a pleasure too,—believing Cecily to be engaged, finding the drudgery of his profession intolerable, and seeing no way to any considerable success in life,—proposes to marry Irma, and to sacrifice his future to her happiness and security, while he disguises to himself the weakness of the

impulse to which he yields, by dwelling on its disinterested generosity. A journey to England, and a meeting with Cecily in the Luxembourg Gallery, break the spell; but a—quite impossible—attack of brain fever puts him in Irma's power, who nurses him devotedly, and then tries to persuade him that they are married already, only that he has forgotten the fact. He escapes to England in some alarm as to his sanity, and is of course ultimately united to Cecily, whose father has died meanwhile, and who has also opportunely inherited her mother's fortune. As to Irma: "She was a child of impulse, untrained, untaught. And what had abstract duty got to say to her?" With such characters, the petted playthings or the victims of society, it is circumstances that decide what impulses will be followed, and whether they lead to the Seine or to a less tragic goal. The criticism which this episode suggests is that the introduction of tragic elements merely as a part of the machinery of the plot, is apt to disarrange the proportions of the whole. It may be true to life, but it is hardly true to art to represent the character and future of a hero of romance as practically unaffected by a suicide of which he is the occasional cause, unless the intention were to represent him as exceptionally unimpressionable, instead of, as we gather to have been the case here, impressionable to the point at which weakness begins. Ordinary novelists can introduce the most tragic incidents with impunity, because there is no danger of their exciting more than a languid curiosity as to what is to happen next; but Mr. Wedmore is not an ordinary novelist, and therefore we are disappointed at any failure in the imaginative consistency of his conceptions. His strength lies in the representation of character and dramatic little scenes, quiet but brightly coloured; and though the novel-reading public naturally cares little about artistic intention, we do not believe that his popularity would suffer if he were to pay it the compliment of believing that those merits will make themselves felt without the help of more startling incidents than follow spontaneously from his characters and the relations in which they display themselves.

Mr. Black's Sheila reminds us a little of Madeleine, the heroine of Mr. Wedmore's *A Snapt Gold Ring*, though the scenery is so different, and the motive so much more elaborately developed, that the coincidence would be unimportant even if not, as is probable, quite accidental. *A Princess of Thule* is a very pretty book, that leaves behind it a pleasant, dreamily provoking impression, like the curiosity excited by a painting of which we do not know the subject, or a riddle to which the answer is wanting. Perhaps the book would have been less pretty if it had been condemned to be quite satisfactory, as the difficulty of inventing a good riddle is materially lessened if the existence of an answer to it is left to the imagination of the ingenious. Sheila is a pretty riddle, but we are not quite sure whether Mr. Black has guessed the answer to it,—or even whether there is one to guess; and in any case he has not succeeded in revealing the answer to his readers. A Highland girl who looks poetry, talks prose,

and acts like the most delightful of spoilt children, is a puzzle to superficial observers, who cannot tell which aspect of her outer self corresponds most nearly to the way she thinks and feels; but we are given to understand that Sheila does not think, and what she feels is always veiled in a vague mystery of poetical silence that has the effect of discouraging all merely intelligible explanations of her history. Why she marries Lavender, why all the magic of her personal charms vanishes in London drawing-rooms, why she leaves her husband, why he had become indifferent to her, why her absence had the power of turning him into a great painter when her presence only made him flirt with and paint fans for another charming and incomprehensible young lady, or finally, why the reconciliation which ends the third volume should happen when it does rather than sooner or not at all—all these are points into which we must not inquire too closely if the illusion is to be kept up, without which our interest, even in a series of pretty pictures, is apt to flag. We feel inclined to ask, Has the writer ever known a Sheila? If not, his invention lacks realism, for she is rather a phantom creation; if he thinks he has, we are inclined to say, as Mr. Ingram does to his friend Lavender, that he has only half known her, or his descriptions would not have that air of being made from the outside which is fatal to their being felt as true. The fact seems to be that Mr. Black was anxious to create a character more original and poetical than the materials supplied by his knowledge of human nature could quite suggest; and that, instead of inventing the missing features and connecting links, he left the space for them blank, trusting that the omission would pass unnoticed, or be unconsciously supplied by the reader, or charitably accounted for as a deliberate representation of the truth that people may fail to understand the character of their nearest and dearest friends. Only as the story turns upon the result of such a misunderstanding between husband and wife, and as the author means the husband (who is certainly a foolish youth) to be altogether in the wrong, in the interests of poetical justice, the problem which he had to interpret ought not to have been represented so as to make it seem insoluble by wiser heads than his.

The author's descriptions have received so much well-deserved praise that he will require some strength of mind to resist the temptation to work this vein to exhaustion; for after all it is exhaustible, and the facility that at first looks like talent is liable to become mechanical, and finally degenerate into trick. He says of Lavender, looking out upon the Borva hills: "He could put down on paper the outlines of an every-day landscape, and give them a dash of brilliant colour to look well on a wall; but how to carry away, except in the memory, any impression of the strange lambent darkness, the tender hues, the loneliness, and the pathos of those northern twilights?" Mr. Black puts into words what many excellent water-colour artists put in grey and green and crimson,—the scene that arrests the eye and stays in the memory of any ordinary cultivated traveller; but the pleasure which the

sketch gives afterwards to those who recognise its subject, or are reminded by it of some similar scene that they can imagine reproduced in the same manner, is not to be confounded with the intrinsic merits of the sketch as a work of art; and it is only in some, not all, of the finished and graceful descriptions which abound in these volumes, that the author rises beyond literal to imaginative truth. Mr. Mackenzie, Sheila's father, the king of Borva, and Mrs. Lavender, an old aunt of the hero's who reads Marcus Aurelius devoutly as a preparation for death, and doctors herself murderously as a preservative against it, are amusing, and not by any means improbable in their eccentricities. The picture of life at the Lewis and the sketches of Highland character are excellent in their way; and, indeed, the readability of the book as a whole is scarcely affected by the inadequacy already referred to in the conception or execution of the central figure. It is ungrateful to complain because what is after all nearly or quite the best novel of the past year is not ideally perfect in design and form; but Mr. Black's merits are of a quality particularly intolerant of the companionship of imperfection. Greater artists have given us one or two perfect novels, but it is a serious blank in English literature that it has no perfect *Novellen*; perhaps he will some day take away that reproach.

EDITH SIMCOX.

Chess Problems. By James Pierce, M.A., and W. Timbrell Pierce. (London: Longmans, Green & Co.)

In the *Carmen ad Pisonem*, commonly attributed to Lucan, there is an interesting passage, which, as it is impossible that it could refer to chess, not at that time invented, shows that the Roman game of *Latrunculi* partook in a great measure of the nature of chess, and was not destitute of its more hidden mysteries. No collection of subtleties in the Roman game has survived, but that the game had subtleties these lines addressed to the Lord Lyttleton of the period clearly show:—

Non si forte iuvat studiorum pondere fessum,
Non languere tamen, lususque movere per artem,
Callidior modo tabulâ variatur apertâ (a)
Calculeus, et vitreo peraguntur milite bella,
Ut niveus nigros, nunc et niger adliget albos.
Sed tibi quis non terga dedit? quis te duce cessit
Calculus? aut quis non periturus perdidit hostem? (b)
Mille modis acies tua dimicat: ille petentem
Dum fugit, ipso rapit; (c) longo venit ille recessu,
Qui stetit in speculis: (d) hic se committere rixæ
Audet, et in prædam venientem decipit hostem. (e)
Ancipites subit ille moras, (f) similisque ligato
Obligat ipse duos: (g) hic ad maiora movetur,
Ut citus et fractâ prorumpat in agmina mandrâ,
Clausaque delecto populetur moenia vallo. (h)

At the present day it requires a chess player to appreciate the full force of the above lines. The chess player alone understands the combination of science and courage necessary to play "the open game" (a), the charm of the successful sacrifice (b), the strength of the move attacking, while necessarily defensive (c), the force of the check by discovery (d), the luring the enemy into false attack (e), the subtlety of the *coup de repos* (f), the strength of the check given by a piece interposed to ward off a check (g), and the culminating rapture when all the enemy's

defences are broken through and the final mate effected (h).

There is at the present moment no public character, whom like Calpurnius Piso his panegyrist might extol for his skill in the fashionable scientific game of the period, but chess is more generally studied, almost as a science, than at any previous time, and its votaries are to be found in all classes in this country. Mr. Blackburne, an English player, in the recent European contest for chess supremacy, was only defeated by, after making a tie with, Herr Steinitz, an Austrian certainly by birth, but a naturalised Englishman and an English player. Mr. Bird, a London player, came out fourth in the contest. Without any disparagement of our English representatives at the Vienna Tourney, there are probably at least twenty English players not perceptibly inferior to Messrs. Bird and Blackburne, while in the ranks of the second class, no country could produce so wide a phalanx of strong and steady players to whom those of the first class could with difficulty concede the pawn.

And in the rival branch of chess science, the construction of problems as opposed to actual play, England takes no less prominent a place. After the German Conrad Bayer, and the American Loyd, the Englishman Healey's name would recur the first to a chess-player's memory for skill in this branch of his art, and the book now under notice may be fairly placed beside any other collection of problems by a single author of any country.

In the art of problem composition far greater strides have been made during the last century than in play over the board. We believe that were Philidor now alive, with the knowledge of the openings acquired in his own time, he would be beaten at the pawn and move by Herr Steinitz, the acknowledged leading player of this day, though there are many *laudatores temporis acti*, who would be indignant at the idea that any man of any period could surpass Philidor, and doubtless his chess power was equal to that of Steinitz, although his knowledge was necessarily far inferior. Chess problems are out of the range of theory or knowledge, and their composition would appear to be a happy accident, yet here the advance is so striking that Philidor and his contemporaries would be startled by the difficulty and complexity of the productions of this day, while the few problems of their time are now left as examples of rudimentary skill that would hardly puzzle a beginner.

We are not, however, of opinion that difficulty constitutes the true art of the problem composer, and of the masters of the present day we assign the highest place to the American Loyd, in whose productions beauty both of idea and construction is generally remarkable. The most difficult problems yet made are by the German, Conrad Bayer; his worst specimens are without beauty altogether, and the difficulty is created by the multiplicity of the variations, to go through which, in some German compositions, life is too short. A mate is to be effected in five moves. The first move is almost impossible to discover, for it is the least probable one on the board, and leaves a dozen different moves to the defence. To

half these replies a totally different attack is necessary, and a problem of nominally five moves may require a hundred to be worked out in its solution. It has taken its author days of weary toil to elaborate, and if no flaw in any of its endless variations vitiate its soundness, the author may truly boast of its difficulty. One wishes with Dr. Johnson that it were impossible. The real chess-player who would take up with pleasure a natural position ten or twelve moves deep by Bolton or Bone, and solve the mystery with the application he would give to a difficult position in a chess game, must be prepared to devote hours of labour to the German monstrosity, with a feeling of astonishment from the beleaguered position of the Black king, not that he can be mated in so few moves, but that his fate can be so long protracted.

The Messrs. Pierce have, we regret to say, fallen sometimes into this fashionable folly. Problem 116 is a fair example of this style. It is nominally in three moves. The first move apparently removes the queen from the attacked king, and leaves Black a choice of 38 moves, of which it may be said that ten are not so bad for him as the rest. There is no point or ingenuity in one of the numerous variations; but in two more moves, somehow or other, the Black king is mated by the foes all around him. The problem may be difficult of solution, but it is without beauty or any element of surprise; it is in our opinion essentially bad style.

The early conception of a problem was a position, more or less natural in construction, where a lesser force by skilful combination mated the adversary, despite an apparently overpowering superiority. The greatest master of these simple stratagems we consider to be D'Orville, who almost exhausted the art of mating by skilful sacrifices, and introduced the more elegant *coup de repos*. In the present day no problem depends on a series of direct sacrifices; the first move is almost always a *coup de repos*, and the sacrifice occurs only incidentally in the after moves. We think D'Orville first made use of this charming subtlety, which has been carried out to perfection by his successors. None of them, however, unless it be the American Loyd, have surpassed D'Orville in beauty of construction; and the highest praise that can be awarded to any problem is to call it worthy of D'Orville. This praise can fairly be applied to several of the present collection. Problem 8 is in two moves and very simple, but in elegance of construction it would have satisfied the Belgian composer. Problem 14 has the same charm of character, and we should be inclined to rank it as the best two moves we remember. It begins, of course, with a *coup de repos*, leaving the Black king four squares open; whichever he takes he is mated by a different move of White's two knights. In construction this little problem is perfect.

It is to be regretted that composers capable of such elegance of construction as both these gentlemen, should have admitted into their collection an amorphous monster like No. 45, which, besides its hideousness and want of freshness in idea, is an impossible position. There are eight Black pawns on the board, and three on the queen's rook's file, where it

is needless to assert they could not have arrived in play. The board is crowded with needless pieces, and the problem has in short every fault which a good problem ought not to have.

We think it a pity that our authors have made their collection so large. We have not been able to examine even cursorily the whole of these three hundred problems, but we have pointed out two not worthy of the authors, and have detected three which must be called plagiarisms, so palpably are they old and well known ideas vamped up with the most meagre alterations. The Messrs. Pierce might have sent them to chess columns, when a problem was required by a friendly editor to order, but they should not have included them in their collected works. No. 58 is an old position of D'Orville's, altered, and we think spoilt, by a needless variation. No. 71 is almost a reproduction of a prize problem by Healey, and No. 199 is the idea of the celebrated and now worn out Indian problem, in no way concealed by a slight alteration of the pieces. We believe that if the Messrs. Pierce had weeded out their work rigorously, they might have produced from fifty to a hundred faultless positions, charming alike in conception and execution, that might be ranked amongst the gems of chess literature. The present collection is far from faultless, but will afford copious resources to the amateur who has a taste for these subtleties of chess.

JAMES INNES MINCHIN.

MR. MUNRO'S TRANSLATION OF GRAY'S ELEGY.

MR. H. A. J. MUNRO has just printed for private circulation a translation of *Gray's Elegy*, which is and will always remain the most interesting of all the Latin versions of that immortal poem. This would be true if for no other reason than that it is the workmanship of the first of living Latin scholars; but Prof. Munro, besides being the editor of Lucretius and *Aetna*, is also the author of some of the most beautiful among the translations in the *Sabrina Corolla* and *Arundines Cami*, and Englishmen who have long known these will find a curious satisfaction in comparing and contrasting them with the present work.

The author's own words suggest that Ovid has been the model followed. But though the pentameters always end in a disyllable, which may perhaps be thought to constitute the main difference between Ovid and his predecessors, it would be very untrue to call these elegiacs Ovidian; at least they are not like the smooth faultlessness of the *Heroides*, the *Amores*, the *Ars Amatoria*, the *Fasti*, on the one hand; nor like the involuted constructions and unimaginative diction of the *Tristia* and *Epistles from Pontus* on the other. They are at times somewhat Propertian; perhaps to this may be ascribed a mannerism which in the judgment of the present writer recurs unduly; the direct quotations of a word—

"Pipiet e tuguri stramine mater 'Iti,'
'Laudamus' retonans undat ubique sono.
Suspires 'eheu' praeterasque rogant.
Curaque 'mancipii res' ait 'iste mei'—"

and the non-avoidance of some rhythms which Ovid either excludes or uses very rarely, e.g.:

"Verrere festino pede rores perque supinos.
Cella quisque brevi cubat aeternaeque sopore."

But in truth they have more of Lucretius both in language and, in a less degree, rhythm. This is perceptible not only in direct imitation of particular passages, e.g.:

"Iam iam non erit his rutilans focus igne, neque uxor
quae respertinum sedula verset opus ;

non reditum balbe current patris hiscere nati,
oculave escenso ferre cupita genu"—

the charm of which is entirely Lucretian; but even more in the sustained richness and rareness of the words, an excellence which at once removes this version from any comparison with the commonplace and undistinguishable mediocrity of most of the translations of the *Elegy*. It is not to be denied that in spite of this there are lines, and even passages, which fail to please or actually jar upon traditional *aisthesis*. Such is the elision at the end of a hexameter *omnium egenus*, and, still more, the obscure and, even to readers familiar with the *De Rerum Natura*, extravagantly difficult rendering of the lines,

"For who, to dumb forgetfulness a prey."

Quintilian, however, tells us that the Romans varied in their preference for Propertius or Gallus, and it is not impossible that Gallus, who we suspect was the greater poet of the two, may have written elegies resembling these in the occasional harshness, as well as the uniform imaginativeness, of their composition. Perhaps no finer specimen of the translation can be quoted than the last twelve lines, which are almost as affecting as the original; * as affecting no translation can ever be.

"Qui caput hic gremio terrae iuvenale reponit,
non res, non illist cognitus ullus honor:
aversata humiles non alma est Aonis ortus,
curaque 'mancipii res' ait 'iste mei.'
immensa huic bonitas, mens simplicitatis apertae
par meritis merces numine missa deist;
quod potuit, miseris lacrimam largitus, amicum,
quod voluit, coeli munere nactus erat,
desine virtutes recludere, desine culpas
e formidando sollicitare lare:
utraq; ibi pariter spe cum pavitante quiescunt,
qui pater, et deus est, hujus operta sinu."

R. ELLIS.

MISCELLANEOUS BOOKS.

The Friendship of Books and other Lectures. By the Rev. F. D. Maurice. Edited, with a Preface, by T. Hughes, M.P. (Macmillan & Co., 1874.) The unity of tone and spirit which this volume possesses, in a degree unusual in reprints, helps to explain the popularity of the school of which Mr. Maurice was the intellectual leader, and at the same time makes it intelligible that the popularity, though genuine and not unmerited, has been curiously short-lived. The Lectures are a favourable specimen of the popular side of the writer's doctrine. As a theologian and philosopher, his idea was to reconcile contradictory opinions by contemplating the points of agreement between the dissentients, and refusing, with amiable obstinacy, to take into account the difference of the roads by which they were reached, and the promise of further divergence after an accidental meeting. As a popular moralist, his idea was to persuade his hearers, who were generally "Christian young men," to take a serious view of their own life and its duties, by insisting on the common elements in the lives of the great and good and the small and indifferent. Shakespeare and Milton might be out of the reach even of their powers of admiration as poets, but they might learn to take an interest in them as men; and then they were to conclude that, since even Shakespeare and Milton were more interesting as men than as immortal authors, they themselves

* "Here rests his head upon the lap of earth
A youth to fortune and to fame unknown:
Fair science frowned not on his humble birth,
And melancholy marked him for her own.
Large was his bounty, and his soul sincere:
Heaven did a recompense as largely send:
He gave to misery all he had, a tear;
He gained from heaven, 'twas all he wished, a friend.
No farther seek his merits to disclose,
Or draw his frailties from their dread abode,
(There they alike in trembling hope repose,
The bosom of his father and his God.)"

had only to be manly enough to be extremely interesting and important members of society. In writing of modern civilisation, of newspapers, criticism, and the like, the same half-edifying, half-misleading process of levelling and confusing moral and intellectual distinctions is repeated, always with the purpose of helping the audience to feel, not that it ought to become more moral and intellectual than it was, but that it ought, as a religious duty, to discern and admire all its own actual moral and intellectual acquirements and tendencies. In some minds this encouraging doctrine fostered self-respect and independence, leading to the adoption of more definite opinions than Mr. Maurice's; on others, having lost the charm of novelty, it ceased to have any appreciable effect, for the impression that an ordinary life is full of wonder and deep meaning can only be kept alive by fresh suggestions: and Mr. Maurice's successors, since he had exhausted the advertisement column of the *Times* as a symbol of human brotherhood, and the police reports as a lesson in history and psychology, are too often reduced to the mere imitation of his mannerisms, the chief of which was a habit of asking rather trivial questions with an air of importance proportioned, not to the question, but to the gravity of the answer which he intended to give it. In other hands, the effect of this harmless rhetorical artifice is to remind us a little of Mr. Chadband.

Toilers and Spinsters, and other Essays. By Miss Thackeray. (London: Smith, Elder & Co., 1874.) The contents of this little volume are miscellaneous, but the papers that will be re-read with most interest (the readers of *Cornhill*, the *Pall Mall Gazette*, &c., will remember having seen most of them once before) are those which follow up the note struck in the first essay, "Toilers and Spinsters," written fifteen years ago. The literary criticisms on Miss Austen (if that is to be called criticism which is all unreserved, though not uncritical praise) and on Mrs. Riddell and other modern novelists, who harrow the feelings with tales of too unbroken gloom, like "A Country Sunday" and "Rome in the Holy Week," are bits of pleasant polished writing, with the gracefulness of style peculiar to the author; the abuses of croquet, the uses of five o'clock tea, and the impertinence of fashionable ladies who annex the harmless days of the week as their own peculiar possessions, are dilated upon with feeling and penetration. But it is in writing of little children, homeless or deaf or sick, or only poor and hungry, and of what men and women, and especially wise and good women, are doing and may do to make the present easy and the future hopeful to these most helpless and most irresistible pleaders for help, that Miss Thackeray writes her best, and certainly does no disservice to literature, by showing that it is possible to appeal to charitable impulses and to stir effectual sympathies without misrepresentation, exaggeration, or extravagance. The argumentative philanthropist with fixed ideas and remedies of universal application is likely, as we see every day, to do as much harm as good; but though no advocacy can turn merely ordinary well-meaning people into characters such as that described in a few sentences on page 188—one in which well-doing is an instinct, an impulse superseding or illuminating the slow and dubious inferences of reason—it is well that so able a pen should both state and illustrate the position that charitable agencies cannot work mechanically, and that the only benefits which do not demoralise the recipient are those which come half concealed in the moral atmosphere of personal relationship, influence, or kindness. Industrial schools, the "boarding out" of workhouse children, the Hospital for incurables, Newport Refuge, the Society for the Employment of Women, are amongst the subjects specially referred to; and though the author's literary tact forbids the clumsy insistence on particular applications which belongs to a charity sermon, her bright descriptions, with touches of suggestive remonstrance or criticism,

of playful fancy and earnest realism, will interest many in the good works of which she speaks, or in new undertakings of the same kind.

Business. By a Merchant. (Edinburgh: Edmonston & Douglas.) This is, perhaps, the oddest and quaintest book that has been published for many years past; a book so odd and quaint that it defies criticism. The author is evidently a man of very various reading, and apt at quotation; and he has strung together quotations without number on a thread of rambling talk, which, if it were less extravagant than it is, would be regarded as pedantic.

"Let the critic be indulgent," he says "for I assure him that Swift was my godfather when I was christened into the Church of Literature, which Sauerteig praises above every other Established Church; that Pope, with his *Dunciad*, made me swaddling clothes; that Byron's *Vision of Judgment* was the Apocalypse of my youth; that in my time I have had assignments with Candide and Zadig; that Rabelais has been my tutor far beyond the years of discretion; and that Montaigne is still my breviary."

Writing thus, in exaggeration of the style of Sir Thomas Browne and other quaint writers of two centuries ago, the "Merchant" discourses on "the excellency, object, and nature of business," on the faculties necessary to a due performance of its work, on its disadvantages and drawbacks, on its dignity as a school of virtue, on the grandeur of its "everlasting dominion and royal progress" in aid of civilisation, and other ramifications of the subject he has taken in hand. The reader who looks for such a treatise as Mr. Bagehot would write, will be woefully disappointed; anyone who tries to peruse the book at a sitting will find it as unsatisfactory as a dinner of sweetmeats; but whoever likes desultory reading and can understand the peculiar humours of the author, may read a section at a time with pleasure, and be sorry when he has read to the end.

Mike Howe; the Bushranger of Van Diemen's Land. By J. Bonwick. (King & Co. 1873.) This book would hardly come under notice in our columns, were it not that we were misguided first by the title and then by the short preface, into reading it, and we would wish to save our readers from a similar calamity. The preface informs us that "the tale may have some claim to be considered as a contribution to Colonial history." If this is the case, more than proverbially happy are those colonies which have no history to be contributed to by Mr. J. Bonwick. From beginning to end the book is commonplace and absurd in the extreme. Here is an example of the flowery and sentimental style of the author. Two lovers are in a grove and begin to talk as follows:—

"To tell the truth," says John, "though we needed no tulip of declaration, it was pleasant to recognise the lilac of love's real budding at last, and enjoy the pink of true affection, while looking for the lime tree of conjugal love." A merry laugh followed this speech from the gentleman, to be succeeded by some little tenderesses, which were so prolonged that the lady had to cry for quarter. She threw him a piece of maiden hair to remind him of the virtue of discretion.

A man named Lula dreams that a departed bad black fellow "might steal upon him in the sleep of night, gnaw into his side and depart exulting with the kidney fat of poor Lula."

No vision, however, could be worse than the reality of the work itself.

Distinguished Persons in Russian Society. Translated from the German by F. E. Bunnett. (Smith & Elder, 1873.) Contains many anecdotes to the disadvantage of distinguished persons, and it is in the main instructive, since it adds to our stock of materials for proving with how little wisdom the world is governed. Clever, saucy, and often spiteful, it sets the grave and potent seigniors of St. Petersburg in an unfavourable and, for the most part, ridiculous light; it is therefore likely to ingratiate itself with the large body of readers

who feel as if their own position were raised when a high reputation is debased. But for minds averse to gossip it possesses no great attraction. Its statements as to matters of fact are not always to be accepted without caution, or even suspicion, and to anything like scientific analysis of character it makes but small pretension; with serious studies of political men and minds, such as those by Mr. Richard Hutton for instance, it has little in common, but there are many points of resemblance between its by no means flattering portraits and the sketches of public men which appear in our existing satirical journals; while sometimes it recalls to mind the personalities which were wont to enliven some of those periodicals which are now, to the satisfaction of mankind, defunct.

The Charm and the Curse, by Charles Grant, published by Williams and Norgate, is a tale dramatised from those parts of the Volsunga Saga and the Poetic Edda which deal with the story of Brynhild and Sigurd. Despite certain prettinesses of style, and a tolerably smooth system of blank verse in the love-passages, the poem is almost worthless. The story has been altered in a very unjustifiable and strangely inartistic way; the grand myth of the fire-surrounded bower of Brynhild being, for instance, supplanted by a night-scene in a gallery, where everybody sobs and scuffles as if in a fourth-rate French novel. Without undue prudery, too, we may object to the grossness of one or two scenes, and erotic innuendoes are not in fashion since the days of Beaumont and Fletcher. To be vulgar over the Edda is indeed a triumph, beside which certain historical and literary inaccuracies seem too trifling to be dwelt upon.

AMONGST the books received by us during the last quarter we find *A Record of my Artistic Life*, by J. B. Waring, published by Messrs. Triebner. Mr. Waring is principally known to the public by his connection with the International Exhibition of 1861, and as the Chief Commissioner of the Exhibition of Works of Art held at Leeds in 1868. In the present volume the author gives us such jottings from his diaries as are concerned with art and works of art, held together by intervening bits of autobiography. Mr. Waring seems to have been an industrious and persevering student, travelling much in Germany, Italy, and France. He has seen a great deal, and his comments on what he sees are usually sensible and just; but his description of the objects themselves is rarely sufficiently exact to be of much use for the purposes of study and reference.

School Life and Boyhood. By Percy Fitzgerald. (Cassell, Petter, & Galpin.) It is a common device of novelists who wish to republish their magazine novellettes, to write a framework to explain how they came to be told. Mr. Fitzgerald has invented a framework of about the same value, to explain how excerpts from *Tom Brown*, *Eric*, *Dumas' Autobiography*, and *Hugh Miller's Schools and Schoolmasters*, came to be read aloud: the result may be characterised as a fairly good pudding, to which Mr. Fitzgerald contributes the suet, and other writers the plums.

Schiller's Don Carlos in English Blank Verse. By Andrew Wood, M.D. (Edinburgh: Nimmo.) The writer of this new translation of *Don Carlos* has aimed chiefly at faithfulness, and expresses in his preface a fear that in too many instances he has "failed to steer clear of the tendency to revert to the German idiom." The fear is well founded, and there is not always even the excuse of literal accuracy for the awkwardness of the verse, which is apt to be bald when the original is simple, and stilted when the original is dignified; in both cases stiff and un-English.

Lyrics from a Country Lane. By J. L. Owen. (Simpkin, Marshall & Co.) Mr. Owen knows by this time that he will not be a poet, whatever he might have been: his verses have a good deal of music, and a good deal of manliness, and a little fancy, and a great deal of good neighbourly north

country feeling, which quite atone for occasional deficiencies of grammar and metre.

On Self-Culture. Intellectual, Physical, Moral; a vade mecum for Young Men and Students. By Professor Blackie. (Edmonston & Douglas.) A young man may propose to himself as the reward of his self culture, to be, to know, or to do; if he is content to make sure of the first, and let the others take their chance, he will find Professor Blackie not merely an useful but an adequate guide to a generous, eager, sensible life, which need not be the less rational for understanding very little of the world, or less useful for leaving little mark upon it. Some of the precepts might perhaps be cumbersome, like the recommendation to keep to Leibnitz for philosophy, and Cudworth for theology; others perhaps liable to break down in practice, almost treacherous, like this: "To have felt the thrill of a fervid humanity shoot through your veins at the touch of a Chalmers, a Macleod, a Bunsen is, to a young man of fine susceptibility, worth more than all the wisdom of the Greeks, all the learning of the Germans, and all the sagacity of the Scotch." But in spite of these incidental blemishes, the general tone of the book is admirably fitted to aid those who think *mens sana in corpore sano* the chief good. Those who cannot place themselves at the author's point of view, may still find his remarks on the subordinate place of books in education judicious, and relish the simple rightness of his appreciations of Napoleon and Byron.

EDITOR.

NOTES AND NEWS.

BERTHOLD AUERBACH's forthcoming novel is to be called *Waldfried; a German Family History of the Present Time* (Eine deutsche Familiengeschichte aus der Gegenwart).

MR. HENRY HINCKES GIBBS's new and privately printed book on the game of Ombré is just ready. The clever article in the last number of *Macmillan's Magazine* has well prepared the way for it. The writer of that article has given a very good study of Ombré as described by Pope in the *Rape of the Lock*. Mr. Gibbs has rather described the Ombré of the present day, illustrating it by Pope's description. The article written has given us a picture of the game which our ancestors played; Mr. Gibbs has produced a Manual by the help of which the descendants of those ancestors may play the present game, if they please. The article-writer had of course to limit his sketch to the requirements of a magazine essay. Mr. Gibbs, printing his own book, has said all he knows about the game, historically and otherwise. He likewise gives pictures of the leading cards, which differ from those in an ordinary pack. The modern game, as described by Mr. Gibbs, is more entertaining than that played by Belinda, having more variety and fun in it. The system of marking and paying, too, as given by Mr. Gibbs, and as now practised in Spain, is much better than that which was in vogue in the days of Pope. Mr. Gibbs's book is very tastefully printed by Messrs. Childs of Bungay.

It is proposed to commemorate the author of *Piers the Plowman*, by filling in with stained glass the fine east window of Cleobury Mortimer church, at which place the poet is said to have been born. The window will be known henceforth as "The Poet's Window." It will not be difficult to find suitable subjects for it, as nothing can be fitter than to select scenes from the life of *Piers the Plowman*. When this has been done, perhaps students of English literature will learn at last that *Piers the Plowman* is not the name of an English author, nor yet of the dreamer of a vision, but merely the allegorical title under which William the dreamer represented our Saviour Jesus Christ. By the kindness of the Rev. E. G. Childe, Vicar of Kinlet and Cleobury Mortimer, we are enabled to subjoin an extract from his

prospectus concerning "The Poet's Window." He says:—

"We think that the author of this *national* work should not be left without a memorial in the place which gave him birth; and that lovers of English literature will not be unwilling to lend a helping hand towards this object, the restoration of the parish church to what it was in the days of 'Long Will,' as the poet familiarly calls himself. A nave, and aisles of five bays, with a fine fourteenth-century roof, a tower and spire, and a chancel (the east window of which it is proposed to fill with stained glass, and to dedicate to the poet), will, when restored, form one of the finest churches in Shropshire, and be a worthy memorial. Cheques received and acknowledged by the Vicar of Cleobury Mortimer, Kinlet, Bewdley."

MR. THOMAS SUTCLIFFE, of 8 Market Place, Manchester, will publish shortly *Memorials of Manchester Streets*, by Mr. Richard Wright Procter. The book will treat of the history of Manchester, literary, social, and political, in connection with the streets of the city—mostly ending in "gate," like the streets of York; and will contain many points of interest for the student of North-country life and character. It will include appendices by Messrs. Crossley and Croston; and illustrations of old buildings, and persons famous in old Manchester.

THE first part of the Palæographical Society's Fac-similes of Ancient Manuscripts, which has just been issued, contains thirteen autotype fac-similes of manuscripts ranging in date from 152 B.C. to 904 A.D., with copies in modern type and short descriptions, edited by Messrs. E. A. Bond and E. M. Thompson. The part contains thirteen autotypes from—1. Greek papyrus, B.C. 152; 2. Latin papyrus, Ravenna, A.D. 572; 3-6. Lindisfarne Gospels, about A.D. 700; 7. Canterbury Gospels, 8th century; 8, 9. Ecclesiastical Canons, 8th century; 10. Worcester Charter, A.D. 750; 11. Charter of Cænulf of Mercia, A.D. 812; 12. Charter of Offa of Mercia, A.D. 793-4; 13. Charter of Werfrith, Bishop of Worcester, A.D. 904. The most interesting plates are four taken from the Lindisfarne Gospels (*Brit. Mus., Nero, D. IV.*), a book which was written by Eadfrith, Bishop of Lindisfarne, and which both in handwriting and ornamentation is a very splendid specimen of early English art. The pages copied are the commencement of the fifth chapter of Matthew, showing the interlinear English translation and the marginal references; the first pages of the Gospels of Matthew and John, with beautiful initial letters, and a page wholly consisting of illumination. This wonderful design is an oblong figure, with a cross in the centre surrounded by tessellated panels of red, pink, yellow, and green, the ground being filled in with a pattern consisting of birds, whose long necks and legs are interlaced in the most intricate manner. In the notice which accompanies the first of these plates, No. III. in the Series, the manuscript is said to have been written "in honour of St. Cuthbert;" but as the general and more probable opinion is that it was written for St. Cuthbert, it would have been well if some reason had been given for the above assertion. At any rate, the date assigned, "about A.D. 700," is misleading, for that expression would imply that the manuscript might belong either to an earlier or later date, whereas it is extremely unlikely that Eadfrith could have spent his time in writing such a book after becoming Bishop of Lindisfarne in 698. The descriptions of the manuscripts are, on the whole, carefully and accurately done, but we notice that in the description of this manuscript it is stated that the large N is uniformly used, although in the page copied there are three instances of a small x, one being in the first line. Plate VII. is a copy of a page from a magnificent bible of the eighth century, which formerly belonged to the Monastery of St. Augustine, Canterbury. Though entirely devoid of ornament, it is a fine specimen of writing, and curious as showing the scribe's ignorance of Latin, for without re-

garding a word or two omitted, which may be merely accidental, several words are divided into two, in a way that would have been impossible if they had been familiar to the writer. The remaining plates consist of Greek and Latin papyri, ecclesiastical canons of the eighth century, containing a version of the Catholic creed very similar to the Athanasian, and some early English charters. This first number will be heartily welcomed by all historical students and lovers of antiquity, from whom the society deserves every encouragement. As a help to the less learned of the Society's members, we think that a translation of the Greek and Anglo-Saxon texts should be given, a knowledge of Latin and French only being assumed. The second part of the autotypes for 1873 is nearly ready, and only waits for some plates from the most ancient MSS. in the National Library at Paris.

AMONG average students of Shakspeare, the impression prevails that the First Folio of 1623, printed seven years after his death, is the true and best basis for the text of all his plays, and that the Quartos should only be used for the purpose of collation. Yet an examination of the facts of the case does not warrant this conclusion, as it appears from the statements of the Cambridge editors, that the Quartos must form a better foundation than the Folio for at least these seven plays: *Much Ado About Nothing*, *Love's Labour's Lost*, *Midsummer Night's Dream*, *The Merchant of Venice*, *First Part of King Henry the Fourth*, *Romeo and Juliet*, and *Pericles*; while no satisfactory text of the following seven plays can be made from the Folio without considerable emendations from the Quartos: *Richard II.*, *Richard III.*, *Troilus and Cressida*, *Titus and Andronicus*, *Hamlet*, *King Lear*, and *Othello*. These results appear from an elaborate summary of the results arrived at by the Cambridge editors, which Mr. P. A. Daniel has drawn up for Mr. Furnivall, which will be most useful for all students to refer to, and in which he has italicised those additions which he recommends the New Shakspeare Society to print in parallel texts. Mr. Daniel has undertaken thus to edit *Romeo and Juliet* as the Society's first play, as the differences between its first two Quartos are thought to exhibit best Shakspeare's manner of work, how he altered and developed the first sketches of his plays.

M. A. DE MONTAIGLON, the colleague of M. Paul Meyer at the École des Chartes, is going to reprint the curious and quaint old fifteenth-century work *Les quinze Joies de Mariage*. He is very anxious to reprint with it its old English translation, printed by Wynkyn de Worde, in 4to, in 1509, *The Fyftene Joyes of Maryage*, which is catalogued in Lowndes as an anonymous book under "Marriage," but under its translator, Henry Fielding, in Mr. Hazlitt's *Handbook to Popular Literature*, where it bears the † which shows that Mr. Hazlitt had examined the work himself. He gives its colophon, and says that it contains 143 leaves, but does not name the owner * of the copy he saw, as he usually does. Four leaves of this rare *Fyftene Joyes* are said to be in the Bodleian; but M. de Montaignon can hear of no complete copy of it. He will, therefore, feel greatly obliged to Mr. Hazlitt, or any other English collector or student, who can point out a complete copy of the book to him, and enable him to get a transcript of it.

THE new novel of Gustav Freitag, *Der Nest der Zaunkönige*, which has only been out a few weeks, has already appeared in a second edition. It forms the second part of the cycle issued under the name of *Die Ahnen*. The first part, *Ingo und Ingraban*, has already reached a fourth edition. The hero of the present tale is Immo, and the period sketched that of the Emperor Henry II. There is an excellent and penetrating review of *Ingo und Ingraban*, by Professor Scherer, in a recent number of the *Preussische Jahrbücher*.

* Mr. Christie Miller, of Britwell House, Burnham, Bucks.

Apropos of a selection of poetry called *Living Voices*, recently issued by Messrs. Strahan, which contains, amongst other things, a contribution of the Poet Laureate's published in the *Gem*, a literary annual for 1831, with emendations and biographical gossip, Mr. Tennyson writes to a correspondent:—

"I object to variorum readings. When the carpenter has made his table, why should we treasure the chips? and when poems have been rejected, why not let them be rejected? And as for biographical illustrations, &c., it seems to me that these had better wait till my death."

KARL BARTSCH, the well-known philologist, has just published, with Brockhaus, a volume of poems entitled *Wanderung und Heimkehr*, which is well spoken of.

DR. KRIEGE, the keeper of the Frankfurt town-archives, is editing a collection of Goethe's letters belonging to the period between 1765 and 1768.

MR. BAYARD TAYLOR, the translator of *Faust*, is at present in Germany collecting materials for a joint biography of Goethe and Schiller.

At the sale this week at Messrs. Puttick and Simpson's of rare Liturgical Tracts, a small quarto volume (says the *Daily News*) containing twenty-five curious Liturgical Tracts, issued during the reigns of Edward VI., Elizabeth, and James I., among which was included "Psalmes and Hymns of Praier and Thanksgiving, made by William Barlowe, Bishop of Lincolne," privately printed, 1613, was sold for 72l.

THE last number of the *Indian Antiquary* gives a new and, it would seem, true etymology of "Calcutta." It was supposed to be derived from Kālī, the famous goddess, and kṛta, a burial-place. But kṛta in Kālī-kṛta, stands for the Sanskrit kṣhetra, field, place; and the ancient Hindus called the place Kālī kṣhetra. There is a place called Kālighāṭa, near Calcutta, i.e. the flight of stairs or bathing-place of Kālī, and it contains the celebrated temple of the goddess Kālī.

AN "English Reprint Society" is now in course of formation, with Dr. Charles Rogers as "Secretary and Editor of Publications." It is to begin work when two hundred members are enrolled, the subscription being a guinea a year, or ten guineas for life, with an entrance fee of half a guinea. A list of books proposed for reprinting has been issued, the earliest work being the *Syon Martiloge in Englyshe, after the vse of the Church of Salisbury*, 1526; and the latest, George Scott of Pitlochrie's *Model of the Government of the Province of East-New-Jersey in America*, 1685. We think it will be a mistake to reprint from faulty and poor black-letter texts, works like certain of those proposed, which exist in MSS. nearly two hundred years earlier, as for instance, "*Rychard Rolle, Hermyte of Hampull, in his contemplacyons of the Drede and Love of God, with other Dyverse Titles as it sheweth in his Table*, 4to Lond., by Wynkyn de Worde, 1560;" or, "*The Parlyament of Deuylls*: emprynted by W. de Worde, 4to, 1500," of which the Early English Text Society has printed a very good MS. of about 1430, in one of Mr. Furnivall's volumes; or, "*Syr Eglamore of Artoys*, 4to, Lond., by John Walley," of which Mr. Halliwell's much more valuable edition in the *Thornton Romances* for the Camden Society can be had, with several other romances, for five shillings or less. It is also needless, surely, to reprint books like Harman's *Caveat*, which the Early English Text Society has continuously on sale, in both small paper and large. But with these exceptions, and the expression of a hope that Dr. C. Rogers may not edit all the Reprints—they are too many and too varied in subject for one man to do with full knowledge—we welcome the announcement of the "English Reprint Society," and wish it all success.

MR. WEATHERLY has reprinted from Colburn's *New Monthly* his translation from a German

version of *Peivash Parneh, the Sons of the Sun-God*, an episode of "an epic" discovered in Lapland. The mythology seems a good deal influenced by the Edda; the metre of the translation is an experiment, which consists of repeating something like the first two-thirds of an English hexameter six or eight times or oftener, and then interpolating something like the last third. If this had not the disadvantage of reminding us of Mr. Swinburne, with the rhymes left out, it would be on a par with Seneca's discovery that it was possible to write Sapphics, putting in Adonics at discretion; and with Claudian's, that the metre of the first two lines of an Alcaic stanza might be continued through an ode.

THE investigations on the famous book *Calila v' Dimnah* (i.e. the fables of Bidpai, derived from the Panchatantra) are making considerable progress. Besides the Syriac translation of the Pahlavi text, found in a convent in the East (see *ACADEMY*, II., p. 387), and of which an edition is in preparation by Professors Hoffmann and Dr. Bickel, preceded by a preface of Professor Benfey, and the Syriac translation of the Arabic text, of which a specimen was lately published by Professor Wright, Signor Ignazio Guidi has just published the result of his researches on the Arabic translation, under the title *Studi nel Testo Arabo del libro di Calila e Dimna*, Rome, Libreria Spithöver, 1873. Signor Guidi made use of two MSS. at Rome, and of a third in the Palatin Library at Florence, and he gives the description of the differences of composition in those MSS. A great number of chapters are translated, and in the notes he refers to the previous labours on the *Calila*, with which he is well acquainted. We cannot abstain from observing that more could have been done for the subject if the MSS. of the National Library in Paris (those, namely, which were acquired after De Sacy's publication of the Arabic text of *Calila*) and those of the Bodleian Library had been consulted. No doubt other libraries possess also a great number of Arabic MSS. of the book, which are completer than those of which De Sacy made use. But what can one scholar do to exhaust such a subject? Publications of this kind are generally undertaken by scholars of limited means, and we must therefore receive with gratitude every little note given to us from the treasures which are most accessible.

WE are glad to welcome the appearance of a new German literary and scientific weekly, the *Jenener Literatur Zeitung*, to which many of the best men at the renowned University of Jena are contributing. The first two numbers contain four departments, corresponding to the old division of all knowledge into four Faculties—Theology, Law, Medicine, and Philosophy; the last including under it, the multifarious subject which we comprise under the Faculty of Arts. We would suggest the addition of a news sheet, and a recognition of the claims of fine art and of the literature of the imagination. The *Literarisches Centralblatt*, which has hitherto been the sole paper of the kind, has of late years very greatly diminished in value; its best writers have apparently left it, as the old custom of signing articles has been almost given up. We hope its new and decidedly formidable rival will stir it up into renewed life.

PROFESSOR IHNE has been appointed to the Chair of English Literature in the University of Heidelberg.

Two important publications will be issued from the Clarendon Press in a few days:—1. *The Icelandic-English Dictionary*, based on the MS. collections of the late Richard Cleasby, enlarged and completed by Gudbrand Vigfusson, M.A. With an Introduction and Life of Richard Cleasby by G. W. Dasent, D.C.L. The introduction amounts to 108 pages 4to; the Dictionary fills 780 pages. 2. The first volume of the *Constitutional History of England, in its Origin and Development*, by the Rev. Professor Stubbs.

THE two volumes of *A History of Greece*, by Mr. G. W. Cox, announced as nearly ready, by Messrs. Longman, will bring the narrative down to the close of the Peloponnesian war. We understand that Mr. Cox announces in his preface that he considers that the history before the formation of the confederacy of Delos calls for further scrutiny, and that he has "striven to do for traditional history what Dr. Ihne, with unflinching honesty and singleness of purpose, has already done for the traditional history of Rome." He has also endeavoured to bring out points in which he considers Grote's history unsatisfactory, such as the character of the Greek and Latin polity, the intolerance of ancient religion, carrying with it the idea of profanation if plebeians were admitted to patrician or eupatrid offices, and the notions of family, clan, tribe, polis or civitas. He also differs from both Grote and Thirlwall on the character of the evils with which Solon had to deal, and of the measures by which he met them. Something, too, has been attempted to be done to clear up the narratives of Marathon and Thermopylae, and to present the character of Themistokles in a fairer light. In the second volume Mr. Cox is more in accord with Grote, but he differs from him in his account of the careers of Kleon, Nikias, and Alkibiades, and of the condemnation of the generals after the battle of Arginossai; and he attempts to trace the causes of the deterioration of the Athenians after the beginning of the Peloponnesian War.

EARLY last year the Chetham Society presented a memorial to the Chancellor of the Duchy of Lancaster, showing that in the Castle of Lancaster there was still remaining a large collection of valuable records of the County and Duchy of Lancaster, which could not be consulted without considerable difficulty; and that there was reason to believe that they were a charge from which the prothonotary and the officers who kept them would cheerfully be relieved, as the records could never be consulted but in their presence—a process which always necessitated a journey from Preston, where the courts are kept, to Lancaster; indeed the expenses and the fees which these journeys entailed were almost a bar to the use of the records at all, at any rate for historical purposes. The Society, therefore, prayed the Chancellor to lay the case before Her Majesty, who, from her known favour for the extension of literary enquiry, might be graciously pleased to command the removal of the records to the Public Record Office, and so render them as easy of access as the other records of the kingdom. It is worthy of note, too, that the Deputy Keeper of the Records, in his Annual Report for 1869, had already pointed out, in reference to the same records, that they were of considerable importance, and there was no doubt that their value would be considerably increased by an additional facility of access, such as would be afforded by their being kept under the charge of the Master of the Rolls. In consequence of these representations, Her Majesty graciously assented to the incorporation of them with the other Duchy records which she had already caused to be transferred from Lancaster Place to the Record Office; and in the autumn Sir Thomas Hardy proceeded to Lancaster with a small staff of assistants to examine the collection and to make arrangements for its being brought to London. A little before Christmas the entire series, with one exception, was safely lodged in Fetter Lane. When we add that the weight of the documents removed exceeded sixteen tons, and that many papers relate to the government of the Palatinate by John of Gaunt, some idea of their extent and value will be arrived at. All thanks are due to the Chetham Society for their exertions in this matter.

THE Hanseatic Historical Association met as usual in Whitsun-week, 1873, together with the

Local Historical Society of the Hartz country in the old city of Brunswick. Papers were read, and progress was reported. Some more of the towns which formerly belonged to the famous maritime league of the Hansa, several corporations, and a number of private gentlemen became members of the Society. The issue of its annual periodical, however, the *Hansische Geschichtsblätter*, had been unluckily delayed by a strike of the compositors at Leipzig; but the number which has been at length distributed to the members is a very copious one. It contains papers on the *Sigillum Civitatum Maritimarum* of 1370, which has been adopted likewise by the Society. The number includes a report on researches into the records of Danzig, Königsberg, Riga, and Revel for the purpose of collecting the Recesses (the parliamentary protocols) of the Hansa meetings in the fifteenth century, and of preparing a complete collection of the diplomatic letters and papers of the Hanseatic League. These investigations have lately been extended to Holland, and will reach England by and by. The next meeting of the Society is to take place at Bremen in Whitsun-week.

THE publications of a *Verein für Deutsche Literatur*, Berlin, 1874 (A. Hofmann & Co.), in good print and handsome binding, have commenced lately with a volume of *Lectures and Essays* by Heinrich von Sybel. Most of them have been printed before. We refer with pleasure to the lectures on the emancipation of women, on the doctrines of modern socialism and communism, and on Pope Boniface VIII.; the last especially, which has not been printed before, being full of contemporary interest. The liberal principles of the author are well known abroad. He did not hesitate to proclaim them in troubled times to French and English readers. We can now read in the German original the article on "New Germany and France," translated by other hands for the *Revue des deux Mondes* in 1866; and one on the "New German Empire," inserted in the *Fortnightly Review* for January 1871.

IN the second volume of Dr. Rogers' *Monuments and Monumental Inscriptions in Scotland* the author acknowledges having received considerable assistance "from papers on the graveyards of the north-eastern counties prepared by Mr. Jervise." Mr. Jervise, however, writes to the *Scotsman* on the 3rd of January that he had furnished some copies of inscriptions to the *Montrose Standard*, in which paper they appeared full of errors and misprints. He then explains that Dr. Rogers has simply reproduced these papers, blunders and all. He further charges Dr. Rogers with reprinting inscriptions from Monteith's *Theater of Mortality*, from the Glasgow edition of 1834; also without correction. Thus an inscription "He died a true believer" has been rendered by the Glasgow book and so reproduced by Dr. Rogers, "He died a bachelor."

NOTES OF TRAVEL.

By private advices dated 6th December, 1873, we learn that news had been received at the British Consulate at Zanzibar that Lieut. Cameron and the East Coast Livingstone Search Expedition were all well at Unyambe, at the end of September last. They had been hospitably received, and were living in the house of the Arab Governor. There were no tidings whatever of Dr. Livingstone since he had passed through Fipa on his way to Katanga. It appears that the war with Mirambo still continued, and there were rumours that 100 of the Sultan's soldiers had been killed, and that numbers were on their way back to Zanzibar, disheartened for want of food; the gunpowder in the settlement at Unyambe had also come to an end. Nothing was known by the native messenger who brought these tidings as to the plans or movements of Lieut. Cameron's expedition; and no private letters were received. We should consider

it not improbable that the Expedition might eventually work round to Uganda by Manyema and the Albert Nyanza.

WE understand that Lieutenant Parent, who accompanied the late Swedish expedition to the Arctic regions, will shortly publish the results of his experiences in the valuable Italian geographical journal, *The Cosmos*, the editor of which, Signor Guido Cora, was the Italian delegate at the late meeting of the British Association at Bradford.

THE *Times* of the 13th instant contains a full account of the death of Lieutenant Garnier. Mr. Garnier was the Royal Geographical Society's gold medallist in 1870, that honour having been awarded him for his expedition up the Cambogia into China, the results of which were published in a very handsome volume by the French Government.

MESSRS. MACMILLAN & Co. will shortly publish a work entitled *Telegraph and Travel*, by Sir F. J. Goldsmid, C.B., K.C.S.I. The work will principally deal with the history of the construction of the telegraph in Persia, and the laying down of the cable in the Persian Gulf, and will also contain a memoir of the late lamented Colonel Patrick Stewart, who was Sir Frederic Goldsmid's predecessor as Director-General of the Persian Telegraph. The book is, we believe, published under authority of the Secretary of State for India.

It is reported from various sources that the breakwater at Karachi is proving a great success, and is likely to benefit the harbour even to a greater degree than was anticipated. For some time its success seemed so doubtful that house property in Karachi sensibly depreciated in value, in consequence of the uncertainty that seemed to attend the future prosperity of the town. With its splendid harbour, however, accessible to ships of all tonnage, Karachi has now a brilliant future before it. We believe that the Karachi breakwater is one of the few public works of the same magnitude in India that have been finished under the originally estimated cost.

MADRAS is, we learn, also to have an enclosed harbour. The pier, erected some years ago, has proved a most costly and useless experiment. Is Madras of sufficient commercial or other importance nowadays to render it likely that the newly projected harbour will ever pay?

COLONEL GORDON, who is about to take Sir Samuel Baker's place in Central Africa, and prosecute the plans of the Viceroy of Egypt, is now in England making his final arrangements before departure.

WE draw attention to the small map which illustrates Mr. Markham's *History of Persia*, because it is the only one on which the northern frontier is properly delineated, on the side of Khurasan; and the only one which shows the central range of mountains, and those between Kirmán and the Persian Gulf, with any approach to accuracy. The former delineation is specially important, as, on previous maps, the garrisoned post of Sarakhs, which has always been Persian, as well as Merv, are shown outside the Persian boundary.

At the time of his death on the Col du Géant last September, the Russian traveller M. Fedchenko was occupied in preparing for publication the results of his researches in Central Asia. This work, which will be completed for the press by his widow, will be of great scientific value. The geographical portion will be of much interest, but the zoological sections will be even more important. M. Fedchenko was in London in the autumn of 1872, and a principal object of his visit was to see the Hodgson collections of insects at the India Office. It will scarcely be credited that they were packed away in boxes so as

to be inaccessible, and that the eminent traveller was unable to obtain a sight of them. His map of Kokand and the Upper Syr Daria was published in *Ocean Highways* for August 1873, with an account of his travels by Mr. Robert Michell. His posthumous work, with illustrations now in course of preparation at Paris and Leipsic, will first appear in Russian, at St. Petersburg; but it is hoped that an English translation of at least the geographical portion will appear almost simultaneously in this country.

MR. HALE'S LECTURE ON SHAKESPEARE.

MR. J. W. HALE gave, last Saturday night, at the London Working Men's College, a very interesting lecture on "The Succession of Shakspeare's Plays." He of course treated as utter nonsense the old notion that Shakspeare was a kind of portent, a man who sprang at once to his full power. On the contrary, like all other men and writers, Shakspeare grew; he served his apprenticeship and learned his trade. The evidences of that growth and that apprenticeship-time are plain to every reader with a head. The tests Mr. Hales proposed were seven in number: those of 1. External Evidence; 2. Historical Allusions in the Plays; 3. Change of Metre; 4. Change of Language and Style; then development of dramatic art as shown in 5. Power of Characterisation, and 6. Dramatic Unity; 7. (the most important of all) Knowledge of Life. Under the first head Mr. Hales needed only to refer to Mr. Halliwell and other biographers of Shakspeare; to the entries in the Stationers' Registers; and to the notices in contemporary books of criticism, such as Meres's; diaries, such as Henslowe's, Forman's, Manningham's. Under the second, Mr. Hales reminded us first of the difference between the England of Elizabeth—when the time was animated by an intense national spirit, in the struggle against Spain, &c.—and the England of James I.'s inglorious reign. Therefore the plays that glowed with patriotism must be early,—those that, like *King John*, contained the Bastard's last words against the Papal power, the invasion of England, the allusion to the Duke of Westmoreland and others' intrigues with Alva; like *Richard II.*, act ii., s. 1, which had old Gaunt's speech, "This royal throne of kings," &c.; like *Henry V.*, which was a great prelude to the glory of England; like *Henry VIII.*, which holds Cranmer's speech, &c. As to other allusions, see, secondly, the *Midsummer Night's Dream*, act iii., s. 1; referring to the mermaid (Mary Queen of Scots), and the stars (the Duke of Westmoreland, etc.); *Macbeth*, act iv., s. 1, referring to James I., and act iv., s. 3, to his touching for the King's evil; *Lea's* British man; *Henry V.*, act v., chorus, referring to Essex in Ireland in March—August 1599; *Comedy of Errors*, referring to the French civil war of 1591-2; *Winter's Tale*, act i., l. 359, referring to the assassination of Henry IV. of France in 1610, &c. Thirdly, as to Metre, Mr. Hales said strongly that metrical form was not an accident, but an essential clothing of a poet's mind. There was a certain irresistible fitness between the body and soul of poetry; and therefore, as a poet's mind developed, his metrical form altered. When Shakspeare joined the stage, there was a battle of the Muses, Rhyme and Blank Verse. England took Blank Verse, France took Rhyme. If rhymes abounded in any of Shakspeare's plays, these plays were certainly early, as *Love's Labour's Lost*, *Comedy of Errors*, *Two Gentlemen of Verona*, *Midsummer Night's Dream*, *Romeo and Juliet*. In Blank Verse, the lines of the early plays were more self-contained and less continuous than the later plays, as Mr. Furnivall and others had shown. The other metrical changes in Shakspeare's line, as the use of the redundant syllable, &c., Mr. Fleay would prove. On the fourth head of Language and Style, Mr. Hales noticed first Shakspeare's early faults: 1. His over-use of classical allusions (as in Mar-

lowe) in *Love's Labour's Lost*, the *Two Gentlemen of Verona*, *Merchant of Venice*, &c. 2. His superabundance of Puns and Conceits, as in *Love's Labour's Lost* and the *Two Gentlemen of Verona*, for which Dr. Johnson rightly criticised him. This latter disappears almost in some plays: *Macbeth* has none of it. Shakspeare grew in good literary taste and judgment. 3. Bombast and Rant. Of these, though Shakspeare ridiculed them in *Pistol* (*II. Henry IV.*), he cannot be acquitted altogether in *Richard III.*, parts of *Henry VI.* (if his), &c. Yet he soon grew out of it; compare his Sonnets, Northumberland on the news of Hotspur's death, Hamlet in the burial scene, with Laertes. Yet 4. Contrast Shakspeare's comparative plainness of style in his early plays, with the involution of his later ones, as *Hamlet* with *Macbeth*, in which latter he seemed to put on words—as Beethoven on music—a burden of meaning too heavy for them to bear. Fifthly, as to Characterisation, note the great change in Shakspeare (as in Chaucer) from the feebleness of his early plays like *Romeo and Juliet* (in which the poetic element overpowers the dramatic) *Love's Labour's Lost* (in which no one lives), the *Two Gentlemen of Verona* (of which Launce is the only character) *Richard III.* (again with only one character, though that its leading one, drawn with terrific force); *Midsummer Night's Dream* (a dramatic poem, not a drama, &c.). Then turn to his riper works, rife with life, like *Henry IV.*, *Henry V.*, and every one of his later plays, every figure in them lives, and is known to you. Creative power is specially Shakspeare's own. Sixthly, Dramatic Unity, the harmony of every part in one whole, which is the dramatist's highest merit. Look at early plays, like *Love's Labour's Lost* and *Midsummer Night's Dream*: they have hardly any oneness of view, or concentration; nothing to give a unity of interest in the midst of their confusion. Contrast them with later plays like *Hamlet*, like *Lea*, which, though each "double-plotted," yet are each one a whole, the two plots in each working together, and expounding one another. Seventhly, Knowledge of Life; Wisdom. Do not forget the deep moral sense in Shakspeare's wit and humour. True, that in his early plays he seems to sport with them; but see, even in *Love's Labour's Lost*, how Rosaline shows Berowne the true worth of his wit, and sends him for a year to the realities of a hospital to cure him of his trifling. Shakspeare soon discovers life to be serious, and puts before us, with intense feeling, the consequences of the breach of moral laws; he realises the moral conditions of life. Taine does egregious injustice to Shakspeare in this. See what profound pathos there is in Falstaff's last scene and death. Shakspeare never preaches, but works out his sermons in life. The sense of responsibility grew with his growth; he is the Poet of Conscience. In *Hamlet*, *Macbeth*, &c. he dealt with all the great questions of life, and vindicated the Creator's order of the world. To him the world was a school, and all men and women scholars in it. His infinite docility of spirit led him to learn from all, to gather always fresh stores of knowledge. Through the wrestlings of *Hamlet* and *Macbeth* he passes to the serenity of the *Tempest*. Take as his epitaph his own song in *Cymbeline* (act iv. sc. 2):—

"Feare no more the heate o' th' Sun
Nor the furious Winters rages!
Thou thy worldly task hast don,
Home art gon, and taen thy wages. . ."
Feare no more the frowne o' th' Great!
Thou art past the Tirants strooke,
Care no more to cloath and eate,
To thee the Reede is as the Oal e.
Feare no more the Lightning flash,
Nor th' all-dreaded Thunderstone!
Feare not Slander, Censure rash!
Thou hast finish'd Joy and mone."

After the lecture, Mr. Furnivall said a few words of thanks to Mr. Hales, and of the future work of the New Shakspeare Society; and Mr

Fleay enlarged on the Metrical Texts he had worked, and to which Mr. Hales had alluded. Mr. Hales lectures again to-night at the Working Men's College, 45 Great Ormond Street, W.C., at 8.30 P.M., on a play from each of the three decades of Shakspeare's poetic life—I. 1585-95; II. 1595-1605; III. 1605-1615.

SELECTED BOOKS.

General Literature and Art.

- CHEFS d'œuvre des conteurs français avant La Fontaine. 1050-1650. Avec une Introduction, etc., par Ch. Louandre. Paris: Charpentier. 3 fr. 50 c.
- DODSLEY'S Old English Plays. Edited by W. Carew Hazlitt. Vol. I. Reeves & Turner. 10s. 6d.
- FANFANI, P. Studi ed osservazioni sopra il testo delle opere di Dante. Firenze: tip. Cooperativa. L. 3.
- FICHTE, J. G. Popular Works. New Edition. With a Memoir of William Smith, LL.D. Trübner.
- GILLRAY, James, the Caricaturist, The Works of. Edited by Thos. Wright. Chatto & Windus. 31s. 6d.
- LOBB, S. A Modern Version of Milton's Areopagitica: with Notes, Appendix, and Tables. Calcutta and London: Thacker. 10s.
- MAINE, A. Life and Conversations of Dr. Samuel Johnson. With a Preface by G. H. Lewes. Chapman & Hall. 10s. 6d.
- MENNIS, Sir John, &c. Musarum Delicia; or, The Muses' Recreation; Wit Restor'd; Wit's Recreations. New Edition: Chatto & Windus. 21s.
- SIMPSON, W. Meeting the Sun; a Journey all round the World. Longmans. 24s.
- THOLLOPE, A. Phineas Redux. Chapman & Hall. 24s.
- WHITCOMBE, H. P. Bygone Days in Devon and Cornwall. Bentley. 7s. 6d.

Philology.

- BOCKENMUELLER, F. Vergils Georgica nach Plan und Motiven erklärt. By 4. Stendel: Stade. 4 Thl.
- GOEJE, M. J. de. Catalogus codicum orientalium bibliothecae academiae Lugduno-Batavae. Vol. V. Leiden: Brill. 2 Thl. 17 Ngr.
- HAGEN, C. Dichtungen in alemannischer Mundart aus Vorarlberg. 2. Sammlg. Innsbruck: Wagner. 1 1/2 Thl.

Physical Science.

- ATCHERLEY, R. T. Adulterations of Food, with short Processes for their Detection. Isbister. 2s. 6d.
- BOELZMANN, L. Experimental-Untersuchung über die elektrostatische Fernwirkung elektrischer Körper. Wien: Gerolds Sohn. 4 Thl.
- GEIKIE, J. The Great Ice Age, and its relation to the Antiquity of Man. Isbister. 18s.
- LAUBE, G. C. Geologische Beobachtungen gesammelt während der Reise auf der "Hansa," und gelegentlich des Aufenthaltes in Süd-Grönland. Wien: Gerolds Sohn. 26 Ngr.
- LINDLEY, John, and Thomas MOORE. The Treasury of Botany: a Popular Dictionary of the Vegetable Kingdom. New and Revised Edition. Longmans. 12s.
- MULSANT, E. Opuscules entomologiques, 13^e et 14^e cahiers. Paris: Deyrolle fils.
- PERTY, M. Die Anthropologie als die Wissenschaft von dem körperlichen und geistigen Wesen d. Menschen. 2. Bd. Leipzig: Winter. 3 Thl.
- PETZOLDT, A. Turkestan. Leipzig: Schloke. 1 1/2 Thl.
- SCHMICK, J. H. Das Fluthphänomen und sein Zusammenhang mit den säkularen Schwankungen des Seespiegels. Heft 1. Leipzig: Scholtze. 2 Thl. 20 Sgr.
- UEBERWEG, F. History of Philosophy from Thales to the present time. Vol. II. Translated by Noah Porter. Holder & Stoughton. 21s.
- WIESNER, J. Die Rohstoffe des Pflanzenreiches. Heft 1. Leipzig: Engelmann. 5 Thl.

History.

- CHRONIQUES de Saint-Martial de Limoges: publiées d'après les MSS. originaux pour la Société de l'Histoire de France, par H. Duplès Agier. Paris: Renouard. 9 fr.
- ELLIOT, Sir H. The History of India, as told by its own Historians. The Muhammadan Period. Edited, &c., by Professor J. Dowson. Vol. V. Trübner. 21s.
- MINTO, Lady. The Life and Letters of Gilbert Elliot, first Earl of Minto. Longmans. 31s. 6d.
- STUMPF, K. F. Die Reichskanzler vom 11. bis d. X., XI., und XII. Jahrh. 3. B. 4. Abth. Innsbruck: Wagner. 26 1/2 Ngr.
- ZELLELI, J. Les Tribunaux et les Révolutions en Italie. Paris: Didier. 3 fr. 50 c.

PARIS LETTER.

4 Place Wagram, Paris, Jan. 14, 1874.

M. de Loménie's reception at the Academy was one of the most conventional ceremonials that have taken place at the Palais Mazarin since Sainte-Beuve was admitted to immortality in spite of his *Vendredis gras*. In its nakedness an Academical programme is anything but exhilarating; and this time it was strictly and primly carried out, without a digression, without an "incident." M. de Loménie's *fautail* is surrounded by respectable but somewhat depressing traditions. Of its eleven occupants, the last two alone were purely and simply men of letters; the rest being *abbés*, phy-

sicians, cardinals, dilettanti, advocates, &c.—the ordinary academical rank and file. And M. de Loménie apparently forgot his two immediate predecessors, and fell contentedly into line with Jacques Mairan and the advocate Target. His panegyric on Mérimée was singularly colourless and moderate. The polished and amusing *cours* at the Collège de France had led his hearers to expect something more acute and incisive—elegance if not eloquence. They were disappointed. Scarcely veiling his antipathy to Mérimée, the Academician elect spoke of his predecessor in the tone of a censor and a pedagogue. His panegyric was a lesson; he forgot his subject, and occupied himself in deducing moral truths from Mérimée's life and writings for the instruction of regenerated France—held up the portrait of the shrewd satirist not as an example, but as a warning. Nearly all the Academicians present had known Mérimée. They had heard the brilliant and vigorous *discours de réception*, in which, by a few strokes of the pen, he portrayed Nodier, his friend and predecessor, saying in reference to the *conteur's* difficulties with the Government: "Nodier, quand il croyait fuir les gendarmes, courait après les papillons." There are no such flashes in M. de Loménie's oration. He described superficially in a series of commonplaces the bitterest hater of commonplace of modern France; only relieving the monotony of the sermon by rhetorical regrets for the Restoration, and compliments to the Academicians who had supported his candidature. Jules Sandeau welcomed the new comer—if the *discours de bienvenue*, with which the Academy is wont to salute a new immortal, can be called a welcome. M. Sandeau fully maintained the sound tradition that requires something between a kiss and a castigation as a response to the recipient's address. He did not spare M. de Loménie; his very style was a rebuke of the former frigid flood of classic periods—light, sparkling, and facile. The lines of the portrait which M. de Loménie had blurred, reappeared harmonious and distinct. Still the *séance* was scarcely successful. There were few political allusions. M. de Loménie had consecrated an eulogistic paragraph to the ex-President; but M. Thiers was absent, and the flattery fell tamely. The Academician elect was introduced by the Marquis de Noailles and M. Guizot, who received with imperturbable tranquillity a public ovation and a long oratorical compliment.

The next reception, that of M. Saint-René Taillandier, will take place on the 22nd of this month. M. Désiré Nisard will answer the *discours de réception*. Another candidate has presented himself for election on the 29th. Dr. Froissac is the fourteenth claimant.

One of the fourteen, M. Taine, has just begun his lectures at the Ecole des Beaux Arts. His course comprises *l'Esthétique et l'Histoire de l'Art*; and the subject for this year is the history of ancient sculpture. The lectures are only open to male students.

Victor Hugo is revising the English proofs of *Quatre-Vingt-Treize*—a somewhat difficult task, considering that the poet's knowledge of English is purely theoretical. The novel forms three volumes octavo, and will be published by Michel Lévy on February 15. M. Hugo has once again wedded history and romance: his chief characters are Marat, Danton, Robespierre, St. Just, Théroigne de Méricour. I believe that the author has

founded his study of Robespierre's character on Mr. Lewes' biography.

La Fille de Madame Angot does not seem at first sight a promising basis for an essay on literary history. But it yields in the *Chronique Musicale* a clever critical study of "Le Réalisme dans l'Opéra Comique au XVIII^{ème} Siècle." M. Charles Barthélemy has discovered the origin of the *genre poissard*, the fish-fag school of art of which Vadé was the primitive master. Vadé, the market-porter, is the undoubted ancestor of Theresa and the Père Duchesne—a foul-mouthed, forcible satirist, who etched vivid portraits of the aristocracy with a pickaxe. M. Barthélemy cites Fréron's opinion of the school—since "school" it has become. "Burlesque paints nothing: the Poissard paints nature—base, if you will, in the sight of certain dignified philosophers, but pleasant and amusing, whatever the exquisites may say. Vadé is the Teniers of literature." This is an unexpected ecclesiastical apology for the European echo of "Fort en gueule."

A novel congress has just met in Paris—a congress of provincial editors. In view of the coming press legislation, they are about to elect a committee which shall confer with the Commissions Parlementaires in the interests of departmental journalism. The two most burning questions are those of the stamp duty, and the project that orders that newspapers shall be distributed through the post alone, and not in bales as heretofore. This is a crusade against the Government; but another purely professional war is preparing. Theatrical managers have been in the habit of announcing by letter to the critics of the different Parisian newspapers the changes in their companies and programmes, the amount of their receipts, the hours of their rehearsals. *Paris Journal* points out that this is simply a system of gratuitous advertising, for the manifest disadvantages of which the free list offers no compensation. It demands the suppression of the free list as far as the critics are concerned, and announces that the Press will pay for its stalls if the managers will pay for their notices. This is merely the commercial view of the question. Several journals are beginning to examine its artistic bearings, asserting that the species of *camaraderie* established between the theatrical and literary worlds frequently results in insipid and partial criticism. And they add with some reason that there are few managers living who do not estimate at one private box the value of a critic's conscience. This delicate conscience is to be guarded. A league is being formed with the object of upholding the dignity of the press against the pretensions and encroachments of theatrical directors. But the innovation may possibly prove anything but profitable to the adherent journals: the directors hint that they will withdraw all advertisements and found an organ of their own.

Such a special organ would by no means startle the Parisian public. In the list of the forty new newspapers that have appeared in Paris during the past year, there are representatives of every taste and industry, from the "art" of the *coiffeur* to the poetry of the future. The *Mercure Galant* is the fourteenth attempt to revive the famous ancient fashionable gazette. It professes to form "a league of good breeding in order to counteract the bad taste and villanous tone that dominate in modern society." *La Fée Illustrée* is one of those periodicals which can only exist in Paris:

a weekly collection of fairy tales, romances, *contes fantastiques*, and *chroniques diaboliques*, professedly intended for children, but full of the equivocal double meanings of an Offenbachian operetta. The *Brocanteur* is also highly Parisian, being the organ of the *bric-à-brac* trade—a *spécialité* as curious as that of the *Clairon*, which supports the interests of regimental bands. The *Bas Bleu* is frank in title. It is a monthly "moniteur des productions artistiques et littéraires des femmes," and proclaims in two epigraphs that "All women are equal before Talent—all women are equal before Art."

EVELYN JERROLD.

CORRESPONDENCE.

THE ETRUSCAN DICE.

Peak House, Ventnor, Jan. 12.

In your last issue you notice the disappearance of the pair of dice which are believed to contain the key to the Etruscan language, and you suggest a doubt as to their genuineness. The account of their discovery at Toscanella will be found in the *Bullettino dell' Istituto di Corrispondenza Archeologica*, for 1848, pp. 60, 74. Had the "find" occurred at any other time than in 1848, the year of revolutions, the dice would doubtless now be in the Gregorian Museum at Rome, since, under the convention concluded with the discoverer, Signor Campanari, they would have been liable to be claimed by the Papal Government, and, considering their supreme philological importance, and the interest the discovery excited at the time, they would undoubtedly have been so claimed.

It is most unfortunate that they should have disappeared, but their record has been so remarkably confirmed that there can be hardly any question as to their genuineness. The reasons for this conclusion I will briefly set forth. In 1848, when the discovery was made and published, there existed not even a suspicion as to the nature of the Etruscan digits. There was nothing which could guide a forger, and the six words selected must have been a pure invention on his part. Now three of the six digits on the dice are *zal*, *ki*, and *mach*. In 1850, two years after the publication of the dice, an Etruscan tomb was opened at Viterbo, which proved to be the burying-place of the Alethnas family. In that tomb were found two sarcophagi, bearing inscriptions, which recorded the number of children born to the deceased persons. The numerals used for this purpose are two of the numerals on the dice. In one case the record is that there were *klenar zal*, or "three children;" in the other that there were *klenar ki*, or "two children." The word *zal* has never been met with except on the dice, and on this sarcophagus, where its position shows that it is a numeral. Now, if the dice are a forgery, the forger must either have possessed a clairvoyant prescience of the contents of the then unopened tomb at Viterbo, or by an incredible chance he must have lighted upon two words which subsequent research has proved to be numerals. But this is not all. Three years later, five years after the publication of the dice, another tomb was opened, also at Viterbo, in which was found a sarcophagus which gives an independent corroboration of another of the digits on the dice—namely, *mach*, "one." This word occurs in the statement of the age of the deceased.

Other confirmations of the record of the dice will be found in my forthcoming book. As this will be published in a few days, it is perhaps unnecessary to adduce them here. Meanwhile I am bold to affirm that the theory of the forgery of the dice is, from a philological point of view, absolutely untenable. The character of Signor Campanari, the discoverer, makes it also extremely improbable. Nothing is known of him which would justify the imputation of a fraudulent intent, and his papers on Etruscan subjects prove him to be destitute of the philological acumen

which such an ingenious forgery would demand. He, if any man, must be the forger. Both morally and intellectually I believe him to be incapable of doing it.

The record in the Alethnas tomb at Viterbo is almost as valuable as the record on the dice. The word *klenar* gives us the plural, formed according to the Mongolic law, of the well-known Etruscan word *klan*, "son," which is identical with the Turkic *oglan*, "son." It gives also an instance of the harmonic permutation of vowels, so characteristic of the Altaic languages. Moreover it affords an answer to Prof. Max Müller's remarks on the Etruscan numerals. Following as usual the Aryan analogies, he thinks that *ki* denotes "five." I maintain that it means "two," herein following the analogy of the Ostiak *ki*, "two," and the Turkic *iki*, "two." Now the sarcophagus which contains the record of the *klenar ki* goes on separately to enumerate by name two children, and it also states their ages. It tells us that the father died at the age of lxvii., and his "two children," the *klenar ki*, at the ages respectively of xxviii. years and vi. years. The wife's name is also given, but her age is not recorded. On Prof. Max Müller's theory there should have been seven names in this record, but there are only four, two of which are those of the parents. If *ki* can once be proved to mean "two," the Aryan theory of the Etruscan numerals falls hopelessly to the ground. The Alethnas tomb is not the only evidence, or even the strongest to this effect.

ISAAC TAYLOR.

THOMAS CHAUCER.

3 St. George's Square, Jan. 14.

In Mr. W. Macray's review of Mr. Marshall's *Early History of Woodstock Manor* in your last number, p. 25, col. 2, he quotes Mr. Marshall as saying that Woodstock was "the supposed dwelling-place of Chaucer's son." In the *Athenæum* review of the same book last week, the reviewer quotes the spurious *Testament of Love* to prove that the poet Geoffrey Chaucer was born in London. Will you allow me to say, on the first point, that there is as yet no evidence that Thomas Chaucer was Geoffrey's son; and on the second, that while the *Testament of Love* is plainly not by Geoffrey Chaucer, whom it praises highly—some admirer of his having written it—Chaucer's birth in London is no doubt a fact, because his father, John Chaucer, vintner, lived in London before and after his son Geoffrey was born; and in 1280 Geoffrey re-leased all his estate in his late father's house in Thames Street, London, to Henry Herbury, who then had possession of it.

F. J. FURNIVALL.

OLIVER CROMWELL'S FIRST PARLIAMENTARY

SPEECH.

London, December 31, 1673.

Everybody has heard of Cromwell's first speech, delivered in the session of 1629, and how he protested against Dr. Alabaster preaching flat Popery at Paul's Cross, and against Bishop Neile for supporting the Doctor in so doing. Probably everybody, too, who has read the speech, has imagined that the sermon had just been delivered, and that Cromwell was testifying against some recent outbreak of the Laudian spirit.

Here, however, is a fuller account of Cromwell's speech, derived from notes taken down in a kind of shorthand by Edward Nicholas (State Papers, Domestic, Charles I., vol. 135). Sheffield, it may be premised, had just been speaking against the Bishop, when Cromwell rose.

"Mr. Cromwell saith that one Doctor Alabaster did, at the Spital, preach in a sermon tenets of Popery; and Beard being heard to repeat the same, the now Bishop of Winton—then Bishop of Lincoln—had sent for Dr. Beard, and did charge him, as his diocesan, not to preach any doctrine contrary to that which Alabaster had delivered; and when Dr. Beard did, by the advice of Bishop Felton, preach against Dr. Alabaster's sermon and person, Dr. Neile, now Bishop of Winton, did reprehend him the said Beard for it."

As Neile was translated from Lincoln to Durham in 1617, the affair was at least twelve years old. It does not follow that Cromwell heard of it at the time when it happened, but it shows how carefully he had been noting the acts of the clergy; and, at all events, the words are worth preserving, as probably the most authentic record we shall have of the first public utterance of such a man.

SAMUEL R. GARDINER.

THE NAME "PALAMON" IN CHAUCER'S "KNIGHT'S TALE."

1 Oppidan's Road, Jan. 14.

That the ultimate original of the *Knight's Tale* is a Greek story, there can be little question. The whole poem is marked by Greek features, though seen for the most part through an atmosphere of romance. One may easily believe that Boccaccio's authority was one of those scholars who, already in the fourteenth century, began to leave the sinking Constantinople, and find a welcome in the country destined to be the nurse of the Renaissance.

Evidently the names *Palamon* and *Arcite* are corruptions of old Greek names. The Middle Ages gave strange shapes to many a well-known classical form; see, for instance, the catalogue of worthies in Chaucer's *House of Fame*. It was no violent exercise of this licence that converted *Archytas* (Ἀρχύτας) into *Arcite*. The name *Palamon* is the more interesting because it may be shown to be significant of the person who bears it. It is a modification in form and accent of the Greek *Palamon* (Παλαίμων)—a name borne by several celebrated ancients. Spenser, it may be noted in passing, living at a time when scholarship was beginning to pay more attention to accuracy, more correctly writes *Palæmon* (see *Colin Clouts Come Home Again*, line 396). If we look at the radical force of this name, we shall see its appropriateness in the *Teseide*, and the *Canterbury Tale* founded on the *Teseide*. It means properly "the wrestler," and in this sense is applied to Hercules by Lycophron of Alexandria. It is in fact equivalent to *παλαιστής*. But *παλαιστής* is used metaphorically to denote a "suitor;" and what I suggest is, that this is also the meaning of *παλαίμων* as borne by the "servant" of the Lady Emily.

Palamon is emphatically the lover—the lover pure and simple. He is "all for love." *Arcite* is the *protégé* of Mars; but *Palamon* of Venus. See his prayer to his goddess:

"Fairest of faire, O lady myn Venus,

Allas! I ne have no langage for to telle
Theffectes ne the tormentz of myn helle.

Consider all this, & rew upon myn soro
As wisly as I schal for evermore
Enforce my might thi trewe servant to be.

I kepe nat of armes for to yelpen,
Ne not I aske to morn to have victorie,
Ne renoun in this caas, ne veyne glorie
Of pris of armes, blowing up & down;
But I wolde have ful possessioun
Of Emelye, & dye in thi servise;
Fynd thou the maner how, & in what wyse.
I recche nat but it may better be,
To have victorie of him, or he of me,
So that I have my lady in myn armes."

For him, as for King Pharamond, "love is enough."

For *παλαιστής* itself, see *Æsch. Agam.* 1206, where *Kassandra* says of *Apollo*:

ἀλλ' ἦν παλαιστής κάρ' ἰμοὶ πνίων χάριν.

Compare *As You Like It*, I. iii.:

"*Celia*. Come, come, *wrestle* with thy affections.

"*Rosalind*. O, they take the part of a better *wrestler* than myself.

"*Celia*. O, a good wish upon you! You will try in time, in despite of a fall."

Where the double intention of "wrestler" is to

be noted. If one may speak of "Adam Cupid," Cupid the archer,

"that shot so trim,
When King Cophetua loved the beggar-maid,"
why not of Cupid the wrestler?

J. W. HALES.

NEW SHAKSPEARE SOCIETY.

January 12, 1874.

I am very glad to see from your columns that, with the new year, we are to have a New Shakespeare Society. I heartily wish it all possible success. I was Director of the Old Society for more than a dozen years; and we printed above forty volumes, more or less illustrative of the works, character, and times of the greatest Poet that ever lived. There is yet much to be done, and I trust that the New Society will do it, or a part of it. I am now too far advanced in life (eighty-five) to be able to do more than to give it my best wishes.

I have not seen its Prospectus beyond what I find extracted from it in your pages; and, among other points, I perceive that it is meant to reprint the Ballad on the Death of Queen Elizabeth, in which Shakespeare, Jonson, and Greene are called upon to lament in verse that event. Without troubling Mr. Christie Miller, the New Society may find every word of it, from the title to the imprint, in the *Life of Shakespeare* which I compiled sixteen years ago for my third edition of the Works of our Poet. I may add that the Ballad was not "imprinted for Thomas Purfoote the younger," as stated in your columns, but for T. P., i.e. Thomas Paviour, who was concerned in some of the spurious editions of Shakespeare's Plays.

In reference to another publication on the death of Elizabeth, about to be reprinted by the New Shakespeare Society, Henry Chettle's *England's Mourning Garment*, which you describe as anonymous and without date, it may be worth while to state that Chettle placed his name at the end of it, and that, in figures on the title-page, it bears the date of 1603, just after the Queen's death. There were at least two impressions of it.

The same author's *Kindhart's Dreame* you state "must have appeared about 1600:" it has no date on the title-page, but internal evidence shows that it was printed in 1593. It was reprinted about twenty years ago by the Percy Society.

The same article in the ACADEMY of January 3, by a clear mistake, fixes the date of Greene's *Groatsworth of Wit* as 1506; there certainly was such a re-impression of the popular tract, but it originally came out in 1502, just about the date when we may suppose that Shakespeare was first attracting notice as a dramatist.

I have taken these particulars from your abstract of the Prospectus of the director of the New Society, and there may possibly be some mistakes as to figures, for which he is not responsible.

J. PAYNE COLLIER.

APPOINTMENTS FOR NEXT WEEK.

- SATURDAY, Jan. 17, 3 p.m. Saturday Popular and Crystal Palace Concerts.
" Royal Institution. First of four Lectures by Professor Croom Robertson "On Kant."
8.30 p.m. Working Men's Club. Mr. Hales "On Shakespeare." II.
" First night of *Ought We to Visit Her* at the Royalty Theatre.
- MONDAY, Jan. 19, 3 p.m. Royal Asiatic. Mr. Rhys Davids "On Srīgiri King of Ceylon," and "On Sinhalese MSS.;" Mr. Howorth "On the Origins of the Mongols."
8 p.m. Monday Popular Concert.
8.30 p.m. Royal United Service Institution, Whitehall Yard. Capt. Shortland, R.N., "On Economy of Coal."
- TUESDAY, Jan. 20, 7.45 p.m. Statistical.
8 p.m. Civil Engineers: Pathological; Anthropological (Anniversary).
8.30 p.m. Zoological.
1 p.m. Horticultural.
- WEDNESDAY, Jan. 21, 1 p.m. London Institution. Second Musical Lecture by Dr. Ella.
" Meteorological (Anniversary)."
8 p.m. Society of Arts. Mr. Ferdinand Praeger "On Wagner and German Music."

- WEDNESDAY, Jan. 21, 1 p.m. London Ballad Concert, St. James's Hall.
" Geological.
THURSDAY, Jan. 22, 4 p.m. Zoological.
6 p.m. Royal Society Club.
8 p.m. Royal Albert Hall Choral Society. *Hymn of Praise and Stabat Mater*.
" British Orchestral Society, St. James's Hall.
8.30 p.m. Antiquaries; Royal.
FRIDAY, Jan. 23, 7.30 p.m. Exeter Hall: Sacred Harmonic Society. Crotch's Oratorio, *Palestine*.
Professor Sylvester on "Recent Discoveries in Mechanical Conversion of Motion."
8 p.m. Royal Institution.
" Society of Arts. Dr. Campbell "On Indian Tess."
" Wagner Concert, St. James's Hall.
" Quekett Club.

SCIENCE.

THE ORIGIN OF MAN AND OF CIVILISATION.

Man and Apes: an Exposition of Structural Resemblances and Differences bearing upon Questions of Affinity and Origin. By St. George Mivart, F.R.S., V.P.Z.S. (London: Hardwicke, 1873.)

On the Origin of Savage Life: Opening Address read before the Literary and Philosophical Society of Liverpool, October 6th, 1873. By Albert J. Mott, President.

MR. MIVART'S work consists of a short, clear, and popular description of the various groups of apes, monkeys, and lemurs, with a somewhat detailed account of the various points, both of external and internal anatomy, in which they agree with, or differ from, the human organisation. The author is so well known for his careful study of the anatomy of many of these animals, that the general reader cannot have a more trustworthy guide to the facts of this somewhat complex but very important subject. The most interesting part of the work is that in which the general results are summed up, and conclusions drawn. It is shown that most of the anatomical peculiarities of the human body are to be found reproduced, more or less closely, in the apes; but that while the larger proportion of these are to be met with among the higher or anthropoid forms, a considerable number only occur in the lower, and some in the very lowest, groups. Even among the highest, there is a most perplexing conflict of evidence as to which species most nearly approaches man; each in turn presenting human and non-human characters in an almost equal degree. On carefully weighing these, however, the conclusion is arrived at with some confidence that the gorilla, so far from being the most human, is the least so of the anthropoid apes; and that this high position must be given to the orang, chiefly on account of the greater complexity and more human character of its brain, although in some important features of its skeleton it diverges more from man than does any of its immediate allies.

The widely scattered points of affinity between man and the apes are well indicated in the following passage:—

"If man and the orang are diverging descendants of a creature with certain cerebral characters, then that remote ancestor must also have had the wrist of the chimpanzee, the voice of a long-armed ape, the blade-bone of the gorilla, the chin of the siamang, the skull-dome of an American ape, the ischium of a slender loris, the whiskers and

beard of a saki, the liver and stomach of the gibbons, and the number of other characters before detailed, in which the various several forms of higher or lower primates respectively approximate to man."

Mr. Mivart argues that such a creature would be an *homunculus*, and that to suppose the existence of such a creature is begging the question, and is as difficult to conceive as the existence of man himself; and he goes on to argue that all these cross affinities cannot be accounted for on the theory of "natural selection." However this may be, it seems very clear that these deep-seated and divergent relations and differences do plainly indicate that the common ancestor of man and the higher apes must have originated at a very remote epoch, far earlier in fact than that of the common ancestor of the existing anthropoids. This throws us back indefinitely into the past, and renders it quite unnecessary, on grounds of zoological probability, to place any limits to the possible antiquity of man—a point of some importance when we come to discuss Mr. Mott's paper.

The copious illustrations of the various species of apes and of their anatomical peculiarities add greatly to the value of this little work, and render it a valuable book of reference for all who take an interest in the discussion as to the origin and antiquity of our race.

The "Address," which forms the second heading of this article, is one which deserves more attention than it is likely to receive; and we trust that the author will develop it more fully and bring it more prominently before the public. It is quite refreshing to meet with an author, who, while opposing the greatest scientific authorities of the day, can hold his ground with so much tenacity, and discuss his subject with so much skill and in so philosophical a spirit as effectually to resuscitate a theory which it was thought had been finally disposed of. Mr. Mott here challenges the doctrine, almost universally held by modern anthropologists, that we have positive evidence of a time when the whole earth was in a state of barbarism, and that all existing civilisation has been developed out of that pre-existing savagery. He maintains, on the contrary, that

"Our most distant glimpses are still of a world peopled as now with men both civilised and savage,"

and that the facts known to us

"Give us at present no information as to any previous state of human existence, or concerning the origin or first appearance of men."

The main facts to which he appeals in support of his views are those furnished by the sculptured remains on Easter Island, and the prehistoric mounds (with their contents) on the North American continent. In the case of Easter Island, he argues against the possibility of these remains having been produced by the indigenes of so small an island without constant and regular communication with some much larger country; because, if the population were very small, it could not possibly have effected works so gigantic; if larger (the island not being as big as Jersey), the struggle for existence must have become too severe, for labour and thought and skill to be expended on them. But regular communication with a larger population implies

the power of navigating a wide expanse of ocean, and therefore a high civilisation. All this is argued with a force and completeness which cannot be given in a mere outline; and the author considers that it demonstrates the former existence, either in the Pacific islands or on the continent of South America, of a race far more civilised than any of which we have direct knowledge.

In the case of North America the evidence is perhaps stronger, and must be given a little more fully. The great mounds which are scattered all over the continent, and which are of unknown antiquity, furnish two kinds of evidence that they were the production of a civilised race. In the first place, they contain numerous works of art, chiefly sculptured pipe-bowls; but these are of so high an order, and so very far superior to the works of all the existing Indian races, that they are alone proofs of a considerable degree of civilisation. In the second place—and this seems much the most important point—the mounds themselves are often in exact geometrical forms, although of enormous size. One is an exact square, though enclosing an area of twenty-seven acres; another an exact circle, containing forty acres; others are octagons and ovals. These have been carefully surveyed, and no error of figure can be found in them. Few who have not tried know how difficult a thing it is to lay down anything like an exact square on a moderately large scale; and when the sides are over a thousand feet long, as in some of the mounds, it cannot be done without accurate measures and instruments, and a considerable knowledge of geometrical rules. This implies a culture altogether different from that of any existing savages, or even of any people not highly civilised; and, as Mr. Mott well remarks, the desire to make these figures true, far beyond any limit of inaccuracy that on such a scale could be detected by the eye, is a stronger proof of habitual skill and of high mental culture than even the power to arrive at such accuracy. Yet in spite of this most unanswerable evidence of civilisation, our archaeologists have come to the conclusion that these mound-builders were savages of a somewhat higher type than those which still inhabit the American continent—but yet savages. They found this conclusion mainly on the absence of certain works of art, which they consider civilised people would necessarily have produced. But our author argues that

“We often entirely misread the past by supposing that the outward signs of civilisation must always be the same, and must be such as are found among ourselves.”

This is a pregnant remark, and furnishes an answer to some of the most powerful arguments of the opposite school. It has been held, for instance, to be almost a certainty that the stone age of Europe was one of universal savagery, because, if civilised races had then existed, they must, it is said, have left records of their existence in more or less artistic pottery, if in nothing else. But this argument implies that before pottery was invented or metals discovered, civilised man could not have existed. Surely this is illogical. Civilisation is a state of mental progress, and may have manifested itself in

various ways at various stages of the earth's history. As our author well says:

“Nations who leave behind them the thoughts of Confucius or Zoroaster, the language of the Vedas, the buildings of Egypt, or the sculptures of Nineveh, have been our equals in all human qualities and powers; and to think of them as our inferiors, because under different circumstances they used their time and their talents in different ways, is to set the work above the workman, and to make civilisation an inventory of goods and chattels, and not a standard measure of the human mind.”

The knowledge of mathematics, of astronomy, and of mechanics, implied by the minute accuracy of the proportions, levels, angles and orientation of the Great Pyramid, is so marvellous, that Professor Piazzi Smyth believes that its builder must have been supernaturally inspired. Mr. Mott, on the other hand, takes it as a proof that at that remote epoch the Egyptians were already a highly civilised people; and he argues that it is a very significant fact that in so many cases existing low or savage races can be proved to have been preceded at the very dawn of history by races which possessed all the essential attributes of civilisation. A number of collateral issues are equally well argued by Mr. Mott in his very thoughtful “Address;” and, although we may not be prepared to accept all his conclusions, we must admit that he has shown good reason for rejecting the belief that we can trace back the history of the world to a period when all then existing races were savages, or that we have any record of the steps by which civilisation first arose.

It is a good thing even for old and thoroughly well-founded beliefs to be occasionally called in question: that those which are newer and less firmly established should be so attacked, is essential to the cause of truth; and, whatever may be their opinions as to the force of Mr. Mott's arguments, all his readers must admit that he has shown consummate ability in his exposition of views opposed to those of almost the whole scientific world.

ALFRED R. WALLACE.

GERMAN GRAMMARS OF ENGLISH.

Koch: *Englische Grammatik*. (Wigand, Cassel. 1865-8.)

Mätzner: *Englische Grammatik*. I. Theil. 2^{te} Aufl. (Weidmann, Berlin. 1873.)

THAT the historical method of studying philology should have been applied to English is nothing very remarkable; it is, indeed, rather to be wondered at that the turn of English should have come so late, but it is a strange phenomenon that the scientific study of English should, till within the last few years, have been entirely engrossed by Germans. It is not enough to say that the two works before us are incomparably the best English grammars that have ever been produced; they are, rather, the only English grammars that exist,—that is, if we understand by grammar anything more than an empirical introduction to the abstruse technicalities of the *Eton Latin Grammar*. It is true that we have now an historical grammar of our own—*The Outlines of English Accidence*, by Dr. Richard Morris;

but in point of fulness, accuracy, and method, this work will not stand any comparison with its German rivals.

The two works of Koch and Mätzner, different as they are in plan and execution, yet agree in exhibiting in a striking manner the best qualities of German philological work—laborious accuracy and thoroughness. These cardinal virtues of the philologist are unfortunately still rare in many branches of linguistic research as pursued in England, and are rarest of all in that department of philology which is concerned with the historical development of the English language. In spite of the great and praiseworthy energy now displayed in organising societies and printing texts from the MSS., the standard of work is still lamentably low, or rather there is no standard at all. Many students of English really seem to regard the history of their native language as a playground where ignorance and incompetence may disport themselves at will. A man who would shrink from the responsibility of preparing a school edition of a third-rate Latin poet thinks nothing of offering himself to the committee of one of our societies as editor of an unpublished English text bristling with all kind of difficulties, his own knowledge of the subject being nothing, or next to nothing.

And yet the study of English—the most complex in origin and highly-developed of all languages—postulates an exceptionally wide and systematic preparatory training. No language, for instance, affords so clear a proof of the necessity of uniformly applying the simple principle that before theorising on the origin of words or on the connection of two words in different languages, these words must be traced back to their oldest ascertainable forms. This principle is so self-evident that when thus broadly stated it sounds like a truism; and yet we see that a popular etymological dictionary, every page of which violates this fundamental principle of etymology, has not only found a publisher, but has actually reached a second edition! It is the consistent application of this simple principle which constitutes the main strength of German philology; which, in short, allows it to take rank as a science.

A one-sided application of the historical method is, however, almost as injurious to true philology as the superficiality of the English school. The historical method is apt to degenerate into antiquarianism. By antiquarianism we understand an admiration for what is old, simply because it is old, often accompanied by a corresponding contempt for the new. Now this is the besetting sin of modern German philology, and, as a natural consequence, of scientific philology generally. The first and most obvious result of this philological antiquarianism is the neglect of living languages. One has only to glance through such a work as Grimm's *Deutsche Grammatik* to see how cursory and superficial is the treatment of the modern as distinguished from the old Teutonic languages. In the short comparative grammar of Heyne (*Laute- und Flexionslehre*) the modern languages are omitted altogether!

This one-sidedness reacts injuriously on the study of the dead languages themselves.

The antiquarian philologist, having the written symbols constantly before his eyes, gradually comes to abstract them entirely from the sounds they stand for, and at last regards them as the language: any attempt to discover the real language represented by these symbols is looked on by him with supreme contempt, as a mere question of "pronunciation." Thus, if asked what a word is, such a philologist will probably have to confess that he has never considered the question; and, if the Socratic method is rigorously applied to him, will end with defining a word as "a group of type-marks separated from other groups by spacing." If a spoken sentence from some African language is submitted to him with a request to point out the word-divisions, he will ask to see the sentence written down; and then, if told that the language has no alphabet and has never been committed to writing, will have to confess that he is utterly ignorant of the real nature of a word. Other grammatical terms, such as "inflection," are used by philologists in the same unintelligent way, and the result is that the real relations of languages, especially of ancient to modern languages, have been utterly misunderstood.

English, especially, has suffered from this one-sidedness. After studying English from the purely antiquarian point of view, and observing the gradual loss of the old forms till nothing is left but such wrecks as the *s* of the third person singular of the verb, the philologist is apt to re-echo without hesitation such statements as that "English has no inflections," or that "English has no grammar, properly so called." If, on the other hand, he begins by ridding himself of all antiquarian prejudices, and sets to work to write down the living language exactly as he hears it, writing only one word where he hears only one, and disregarding the traditions of the printing-office, he will come to the conclusion that "English is a language of great inflexional complexity," that it is a "symmetrically developed agglutinative language," and will finally refuse to consider it an Aryan language at all and insist on classifying it with the Turanian languages.

We thus see that the claims of German philology to the title of science are but partially established. It is, at most, an empirical and one-sided science, and will remain so until the imperative necessity of a thorough training in the observation of living languages as the only sound foundation for the study of the old, is generally recognised. Now that phonetics, which are in fact the science of linguistic observation, have begun to be studied seriously, both in England and—although to a less extent—in Germany, we may hope in time to see a really scientific structure raised on the broad basis of an impartial study of ancient and modern languages.

These reflections were mainly suggested by reading over the chapters on Phonology in the books under review. Koch and Mätzner are both, as might be expected, quite ignorant of phonetics. Neither seems to have taken the trouble to make himself acquainted with the results of modern investigations. For example, Koch—and Mätzner agrees with him substantially—describes the English *w* thus: "*es setzt vocalisch ein, und geht in einem von*

den Lippen eigenthümlich gestalteten Hauch über = uw." They both entirely confuse sound and symbol, and the resulting confusion of ideas is simply chaotic. Thus, they first classify the sounds according to their formation as guttural, dental, &c., then treat of their history and correspondence with the Anglo-Saxon, and then in a separate chapter give an account of their pronunciation! To talk of the pronunciation of a guttural or dental is about as unmeaning as it would be to talk about the colour of a colour. They accordingly indicate the "pronunciation" of these chameleon elements—we do not know whether to call them sounds or letters—by a most appalling array of diacritics. The result is that not only are the actual facts muddled and obscured, but also that both writers seem entirely to lose sight of the consideration that the ultimate object of a scientific phonology is not merely to heap together facts, but rather to ascertain the laws they are governed by.

What do we mean, when we say that such a word as *one* is pronounced *uun*? Simply that the present spelling represents not the English words of the 19th century, but the corresponding words of the 16th: the words have changed, but the symbols have been retained unaltered, to the great detriment of all interests, both practical and scientific. The only basis for an intelligible history of English sounds is to write the words of each period, as they were sounded at the time, on a uniform system, in which the Roman letters would be applied consistently according to their present continental values, which they also had in English up to the 17th century. Thus, to take a few typical examples, we would write (the turned *e* = the un-Roman vowel in *bud bird*):

XTH CENTURY	XVTH CENTURY	XIXTH CENTURY
aan	oon	wæn
kniht	kniht	nait
niht	niht	nait
dæg	dai	dee

If we take this view of philology, it is clear that the work of such men as Koch and Mätzner can only be regarded as one-sided and imperfect collections of material. It is from this point of view that we now propose to criticise their labours.

Measured solely by the antiquarian standard, both works deserve high praise. The full command of the chief stages of the language, the mass of examples from the most varied sources, the minute accuracy of detail which pervades every department, would be very remarkable in an Englishman; and considering that they are entirely the work of foreigners, who have probably had to contend with great external difficulties, they appear simply astounding.

Even the bare enumeration of the contents of the two works would far exceed our limits: a brief mention of their more prominent features must suffice.

In the phonology and inflections the very full details of the Semi-Saxon and Middle-English forms given by Koch deserve special notice. Mätzner is much less full in this respect, confining himself more to the two extremes. Both writers have also made some

use of the phonetic treatises of the 17th century, so admirably worked up by Mr. Ellis, but without appreciating their real value. They both give lists of words spelt alike, but differing in meaning. Koch even goes so far as to register "homonyms," such as *Abel, able*. This is weak. Of more value is Mätzner's list of double forms, such as *morrow, morn; waggon, wain; cattle, chattel*. Full and interesting details on the genders in modern English are given in both works. The treatment of composition and derivation is full, but of little interest on the whole, most of the details belonging really to much earlier stages of language. Both Koch and Mätzner, as might be expected, fail to distinguish between living and dead derivative elements. Such derivatives as in "*mis-calculate*," "*Egyptology*," are genuinely English, because they are still freely employed, and with full consciousness, to form new words; but it is surely carrying antiquarianism too far to talk, as Koch does, of *stone* as "a derivative formation with the suffix *a*," when this *a* is lost even in Gothic—in fact, everywhere but in the runes of the Golden Horn. Koch has also a volume on Syntax (the second edition of Mätzner's Syntax has not yet appeared), which forms not the least valuable portion of his work. He rightly starts from the principle that syntactical investigations must be based, not on *a priori* logical abstractions, but on a study of the grammatical forms. Here, again, we cannot but admire the thoroughness and fulness of the work: each construction is illustrated by a mass of well-chosen examples from each period.

One important consideration remains, before we close this lengthy review—one which has probably suggested itself already to many of our readers:—is not the enterprise far too vast to be accomplished satisfactorily by a single individual? This question must, we think, be answered affirmatively, even from the purely antiquarian point of view. The task is too great even for half-a-dozen of the hardest workers that ever lived. What is wanted is full special investigations of special departments (pronunciation, inflection, &c.), or of single periods or writers. We consider that the real foundations of historical English grammar are being laid, not by the comprehensive grammars of Koch and Mätzner, but by such work as Child's *Memoirs on Chaucer and Gower*, Ellis's *English Pronunciation*, Abbott's *Shakespearean Grammar*, and Murray's *Scotch Dialects*, all of them classical examples of sound, accurate, laborious investigation in their respective departments. Mätzner himself has shown how much concentration within a comparatively narrow field raises the value of philological work in his *Altenglische Sprachproben*—a book which has done as much to raise the standard of Early English philology as Wackernagel's *Lesebuch* has that of Old German.

H. SWEET.

LECTURES OF THE WEEK.

SIR WILLIAM THOMSON ON TERRESTRIAL ELECTRICITY.

At the meeting of the Institution of Telegraph Engineers on Wednesday, the 14th instant, Sir

William Thomson, the new president, gave an inaugural address. After mentioning the very prosperous and satisfactory condition of the society, he said that the subject on which they were engaged exhibited in an eminent degree the action and reaction of theory and practice. It was unnecessary to mention the services of electrical theory to the telegraph; and he would only briefly refer to the great advantages which science had gained by improved instruments and more accurate means of measurement, made necessary by the practical importance of telegraphy. The object of the address was to direct attention to one particular point in which the practical engineer might in future do great service to scientific knowledge; namely, the subject of Terrestrial Electricity. This name is used to include all electric phenomena connected with the earth, whether static or dynamic; two such phenomena are Terrestrial Magnetism and Atmospheric Electricity. It is known that the earth is a variable magnet; that is to say, if the distribution of magnetism be expressed by a series of spherical harmonics, the first term corresponds to a uniform distribution, and the axis of this revolves about the earth's axis of figure in about 1,000 years. Hence the variation of the magnetic north, and of the dip (discovered by Robert Norman, an instrument maker). Our experience of accurate measurements extends over rather more than a quarter of this period. Of this variation there is as yet no explanation known; the only suggestion having any plausibility being that of Halley, that the earth's nucleus is a free magnet revolving with a period somewhat different from that of the crust. We do not even know whether the earth is a permanent magnet or an electro-magnet. On all these questions we must await further data from the practical telegraphist. Besides this variation of long period, the earth's magnetic field has a diurnal variation, and is disturbed by magnetic storms. Observation has distinctly made out a connection between these latter and the aurora; which (there is every reason to believe) consists of electric currents passing through the upper and rarer regions of the atmosphere analogous to those which can be produced in so-called "vacuum tubes." In underground currents the telegraphist meets with a troublesome difficulty, which may, however, be made use of by theory. Are we to seek the cause of these in the auroral currents of the upper regions of the atmosphere, or in those internal changes which modify terrestrial magnetism?

For the solution of these questions it is most important that observations should be made with an electrometer at each end of every telegraph wire. If this be used with a condenser there will be no interference with the work of the telegraph, and observations may go on even while messages are being delivered, the pause between two words being quite sufficient to enable the practised observer to judge what the indication would be if the wire were at rest. If an electrometer be not available, a galvanometer of very large resistance may be used.

We know of no direct connection between atmospheric electricity and earth-currents, but the telegraph forms a link. Submarine lines sometimes, and air-lines always, are disturbed by thunderstorms. In England, France, and Italy the surface of the earth is found negatively electrified in fair weather. Piazzi Smyth found positive electrification on the Peak of Teneriffe, but this observation is not to be relied on; the doubt is an important one, and should be cleared up.

The common statement is that the air is positively electrified. This is based on observations which only prove the negative electrification of the earth's surface. There is, however, evidence that the lower strata of the air are negatively electrified. This is found by experiments on air brought into a room by the window on a fine day. There is also great probability that the upper strata of the air are positively electrified.

Observations for the settlement of these questions should be made at all telegraph stations. By assisting in this work, the society might do very considerable service to science.

ROYAL INSTITUTION.—FRIDAY EVENING LECTURES.

YESTERDAY evening Professor Tyndall gave a popular account of a series of observations and experiments which he had undertaken on behalf of the authorities of Trinity House, under the title of the "Acoustic Transparency and Opacity of the Atmosphere." It is a well-known fact that the opacity of the air to light, produced, *e.g.*, by fog or snow-storm, does not interfere with its "transparency" (there is perhaps no better word) to sound. The lecturer regarded opacity to sound in the atmosphere, observed under certain circumstances, as due to a want of homogeneity, which he attributed to the presence of a varying quantity of aqueous vapour in different portions of it. At the meeting of the Royal Society on Wednesday last, when the subject was discussed, unfortunately, in the absence of Professor Tyndall, Professor Stokes and Sir W. Thomson preferred to refer the heterogeneity of the air to differences of temperature for the most part, this cause being more competent to produce the observed effect. Professor Stokes also described some theoretical deductions of his in respect of the effect of a wind in the transmission of sound, showing how if the wind is travelling in the same direction as the sound, it curves the wave-front forwards, weakening the effect in the direction of propagation, but leaving a perfectly clear sound to proceed in the transverse direction. Besides the great theoretical interest attaching to the subject, it is, of course, of great practical importance in connection with the use of fog signals at sea.

MR. ELLIS ON A PHYSICAL THEORY OF ASPIRATION.

At the meeting of the Philological Society last night (Jan. 16), the President, Mr. Alexander J. Ellis, read the following paper:—

"Aspiration is a term vaguely applied to various modes of utterance not involving the voice proper, and generally as vaguely symbolised by *h*. An explanation of its phenomena is important philologically, to determine the meaning of the Sanscrit letters, of the Greek alphabet, of Grimm's law, and numerous derivative changes. The utmost confusion prevails concerning it among older grammarians, and even the most recent and esteemed phonologists. Without criticising these, an attempt is here made to determine what actual physical phenomena are involved, and to refer these briefly to the old symbols. My indispensable new (palæotypic) symbols inclosed in () are explained as they arise. For modern native pronunciation of Sanscrit I am indebted to the personal audition of two highly educated Bengalese gentlemen, Messrs. Gupta and Mookerjee. My knowledge of the opinions of the native commentators is derived wholly from Professor W. D. Whitney's translation of and commentary on the *Atharva-Veda Praticakhyā*. Fuller details will appear in Part IV. of my *Early English Pronunciation*, where the investigation was rendered necessary by Professor Whitney's theory of the English *wh*."

"So far as speech sounds are concerned, man is a self-modifiable and self-working wind instrument, with bellows (lungs), tube (windpipe), containing a valve (glottis), in a closable box (larynx), terminating in two expansions, one tolerably fixed but full of obstructions (nose), the other (mouth) greatly variable by an internal plug (tongue), and constrictable orifices at either end (arches of palate, mouth); and these expansions may be used separately or jointly, by means of a valve (uvula)."

"When the mouth is full of air, independently of respiration, its movable parts may be *smacked*,

producing *clicks* (*ʃh*), of which *tʃt*, *cʃck*, are English. When the air in the mouth is confined by closing with lips or tongue, uvula and larynx, it may be constricted, by raising the larynx like a piston, producing *implosions* (*ʃh*), dull thuds, varying in effect with the shape of air inclosed. Of these (*tʃ*) occurs in Yorkshire at *tʃ door*, two (*tʃ*, *p*) in Saxony, and these, with the third (*kʃ*), probably in the North American Indian languages."

"Respiration is a bellows-action where the air is drawn in (inspired) and expelled (expired) through the same orifice (glottis). This bellows-action may be feeble (*u*), or strong (*o*), or variable, continuously or in jerks (*u*). Sounds arise when sufficiently rapid and extensive undulations of air are produced, by contraction of passages, or obstructions, or internal resonance."

"In *inspiration*, the glottis is wide open, the breath may enter through the mouth (*i*) or nose (*i*), and gives rise to chirps (*pʃi*), false aspirate (*uʃi*), which may be sometimes heard when Frenchmen essay English, gasps, sobs, snores, &c."

"In *expiration*, the glottis may be wide open, producing *flatus* (*ʃh*); or the vocal chords, which form its edges, may be *nearly* in contact, leaving a chink, so that there is a great escape of air, through it, while the edges vibrate, producing sonorous waves, the result being *whisper* (*ʃh*); or the vocal chords may be perfectly in contact, opening by the bellows-action, and closing by their own elasticity alternately, and thus giving a regular succession of *puffs*, the result being *voice* (*ʃh*). Before reaching the outer air these (*ʃh*, *ʃh*, *ʃh*) are *differentiated* by passing through the larynx box, the pharynx, the nose or mouth, which present obstructions, roughnesses, vibrating membranes, or muscular organs, &c., and form various changeable resonance chambers, the air in each having its own musical pitch and being capable of very variously modifying the original action, producing the hisses, buzzes, murmurs, vowels, and glides of actual speech."

"*Glottids* are the marks that point out the management of the glottis, which a good speaker has under thorough control. The *clear glottid* (*u*) indicates that the edges of the vocal chords are brought exactly into the proper position for voice (*ʃh*) at the moment that breath is expired to set them in action, giving a clean edge to the sound; it is the singer's 'shock of the glottis,' the true French *h aspiré*. The *clear jerk* (*u*), shows that the breath is jerked suddenly, but not violently, at the beginning of the vowel sound, so that it begins louder than it continues; it is the proper singer's *h*, and the one I habitually use myself, and it is the Sanscrit *h* as now pronounced at Benares; in Bengal this jerk is constantly omitted, as in many parts of England. Whether or not this is the Arabic and Hebrew initial gentle *ha*, *he*, I cannot say. The *check* (*u*) shows that the vocal chords are so tense and firmly brought together that they form an airtight closure, requiring considerable condensation of the air in the chest to break it open, so that the vowel commences *staccato*; it is the Arabic *hamza*, Hebrew *aleph*, and is very frequent in ordinary German conversation. The *explosion* (*ʃh*) ensues when the tightness of (*u*) causes the breath to break through with such violence that the regular puffs for voice (*ʃh*) cannot be immediately formed, giving (*ʃh* + *ʃh*), heard in nervous, exaggerated, ill-placed aspirates as *my h-eye*; and in stammering, cough, &c."

"For the *gradual glottid* (*i*), the glottis is wide open, as for *flatus* (*ʃh*), when the breath begins to issue, and then contracts with more or less rapidity to the stage of *whisper* (*ʃh*), over which it passes rapidly to the voice, so that (*iʃh*) represents (*ʃh* + *ʃh* + *ʃh*) with short (*ʃh*), and (*iʃh*) the same with very perceptible (*ʃh*), the *differentiation being throughout the same as for the final sound*. Thus (*iʃha*) = flated gradual glottid + vowel, indicates a perceptible *flatus* through the vowel position preceding the vowel. But (*iʃha*) = *flatus* + glide + vowel, shows merely *flatus* through any indeter-

minate position while the tongue is assuming the vowel position. When the flatus is gentle, either may be the Greek *spiritus lenis*. When jerked ($\eta\phi a$) is the theoretically, and, I think, ($\eta'ha$) the practically used aspirate for Germans and such English as do not say (ηa), and was probably the Greek *spiritus asper*. This may be the Arabic and Hebrew gentle initial ha, he . In Japanese I seemed to hear ($\eta'ha, \eta'he, \eta'ho$), but an anterior ($\eta\phi i \eta\phi u$) seem to have further developed to ($k\phi i \phi u$), where ($k\phi$) is German *ch* in *mädchen*, and (ϕ) is *toothless* (f).

"All the above glottids may be final; (a) ends clear and sudden; (a, u) with a jerk, giving a remarkable feeling of want of finish in Benares Sanscrit; (a) is scarcely different; (a) or rather ($a\phi$) = vowel + whisper + flatus through the same position, is Sanscrit *visarjaniya*; it is heard constantly in Danish and Icelandic after final (i, u) sounds, developing almost into ($k\phi, \phi$) or (wh) respectively; after (a) in Benares Sanscrit, the position is slightly narrowed to make the sound more audible, and in dictation even (s) is used thus ($a\phi s$). It may be the Arabic and Hebrew final gentle ha, he , when audible."

"The above are actions of the *elastic* glottis, the following are due to the *cartilaginous* glottis, or chink between the folds of mucous membrane covering the arytenoid cartilages, as results from Czernak's laryngoscopic observations (*Vienna Acad. S. B. Math. Cl.*, 29th April, 1858, p. 576). The *whheeze* (h) is flatus driven through this cartilaginous glottis, in an unbroken stream, and (gh) the same when interrupted and fluttered by mucus; either, for they seem not to be distinguished, forms the Arabic *hha*, Hebrew *heth*, often confused with (kh) by Europeans. The *bleat* (g) arises when the breath, forced through this glottis, which is greatly compressed, breaks up into puffs, forming a species of harsh voice, which may precede the true vowel (ga), the bleat ceasing as the true voice begins, or continue through it (ga), and may, like a sheep's bleat, be nasalised (ga). These forms of bleat answer every condition laid down by the native commentators for the ancient Sanscrit h ; moreover, (g) is considered to be in Arabic a harsher form of the check (g), which is closely related to the jerk (η), the Benares of Sanscrit h ; and again (g) was even by the Alexandrine Greeks confused with Greek γ ; then, probably, as now, a species of Arabic *ghain* (like one form of the Dutch g), which Professor Whitney thought to bear some relation to the commentators' descriptions. The *croak* (r) or Danish and low German r , is merely a very mild (g), and, like it, capable of sounding throughout a vowel (observed by Donders), and is also often confused with the uvular (r) of France, Germany, and Northumberland. This croak in a very mild form is supposed to exist in Shields, and in a very coarse form in Wiltshire."

"A *hiss* is flatus through a narrow passage or against a sharp edge, as (s, f); and a *buzz* is hiss mixed with voice caused by driving voice through a hiss position, as (z, v). The glottid actions apply to them; German *sieh's!* is ($\eta z i i s$) or ($s z i i s$); English *seize* is ($s i i z \eta$) or ($s i i z s$), the German form being unnatural to English mouths. According to Professor Whitney, English *wheat*, *hue* are ($\eta w i i t \eta \phi u u$), where (η) is the German j ; that is ($\eta w i i t \eta \phi u u$), and I have heard the first from Americans. I believe that ($\eta w i i t \eta \phi u u$) are as natural English sounds as ($s i i t s u n$), and that Professor Whitney's are as unnatural as ($\eta z i i t \eta \phi u u$). Of course ($w i i t \eta u u$) are still more easy, and are generally used by Southern Englishmen. The effects of medical (η) are important. In English, *since sins* ($s i n s \eta z \eta$) I believe the (η) is the same; Mr. Melville Bell has ($s i n \eta s$) for *since*; I have heard an Indian say ($s i n \eta z \eta$) with very brief (z) for *since*. All this and much more is observable in Benares Sanscrit."

"Mutes (k, t, p) are absolutely silent positions. In producing their speech effects, national habits differ. English, French, Italians say ($p a$), the

clear glottid being formed while the mute position is held, and, voice being simultaneous with the relaxation of mute position, a *gliding* voice sound is heard before the fixed vowel. In German and Danish, the glottis being open when the mute position is changed, the vowel is preceded by more or less distinct flatus, as ($p a, \phi a, \eta \phi a$), and in the last case the flatus develops through the lingering of the organs near the mute position, into a hiss ($p + \phi + a$), which may be further developed, as in *pfaden*. In Sanscrit p we have the first effect, in Sn. ϕ the second. The hiss is even generated for all the Sn. mutes, k, c, f, t, p . This is named *jihvāmūliya* and *upadhmaniya* for the first and last, but being isolated only for the three intermediate, appears alphabetically for them alone, as ϕ, sh, s , originally (η, sh, s); but even in Benares the first and second are now pronounced alike as (sh), and in Bengal all three have become (sh). *Par parenthese*, in Benares Sanscrit c is the mute corresponding to (r, η), and is a real mute ($k\eta$), not English *ch-at*, which Sn. $ch = (k\eta \eta \eta)$ or nearly ($k\eta \eta$) more closely resembles; but theoretically the 'aspirated cerebral' ($\eta \eta \eta$), developing (tsh), gives the exact English sound, this, however, I did not hear distinctly; 'cerebral' η is English 'coronal' $t = (t)$, t is French 'dental' $t = (t)$. This dental (t) occurs in Cumberland and Yorkshire, and Ireland before (r), more or less followed by (η).

"The sonants (g, d, b) are smothered voice-sounds formed without relaxing the mute positions (but cannot be continued after the air in the mouth becomes much condensed). In English and Sanscrit this smothered voice lasts just long enough to be recognized, and then the mute position, being broken, the glide to the vowel is made, the same as for (p), thus (ba). But if there is the same lingering near the mute position as produced the hisses (ϕ), &c., in the former case, in this latter case a buzz results, the ($k, k\phi, t, t, p$) positions thus producing (gh, r, zh); (z), or (dh) and (bh), of which (zh, z) may both occur from (t) and are never found in Greek, while (gh, dh, bh) are modern Greek γ, δ, β , and (j, bh) are the only sounds developed in Sanscrit, although it is doubtful whether they were developed by this means, and y, v , may have been anciently always vowels, as they still are after consonants, although v is dental in Benares, and $= (b)$ in Bengal. Now it is evident that the voice in (b) may be true voice, as (ba), or may be bleated as (ga); or the bleat not being perceptible till after relaxation of mute position, as (bga), which corresponds to all conditions of the old Sanscrit 'sonant aspirate'; or may be jerked out as (bha), which corresponds to the Benares pronunciation of the same, and may often be heard from Irishmen. In this case we have not a lengthened sonant and then a jerked flatus ($b + \eta \phi + a$), as Germans pronounce Sanscrit; this was entirely repudiated by both Mr. Gupta and Mr. Mookerjee, who, each of his own accord, mentioned the pronunciation to me to warn me against it. No trace of flatus occurs after the sonants in (bha), but there is a momentary energising of the following vowel. In Chinese, as pronounced by Dr. Wang Fun, a Cantonese graduate of Edinburgh, after (tsh, ts) there is often a similar jerked emission, as ($tshna, tsna$) very perceptible, where the ($\eta \phi$) would be almost unintelligible. Thus the justification of simple forms for ϕ, bh , &c., in Sanscrit is complete; the essential difference between 'aspirated' surds and 'aspirated' sonants is evident, and the 'sonant' classification of h by natives is explained."

NOTES AND NEWS.

THE Trades Guild of Learning will issue, on Monday, a statement drawn up by the Council, describing the nature and objects of the Guild. This movement is not an attempt of the upper and middle classes to educate the people, but a spontaneous endeavour of some leading workmen to organise the education of their fellows:—

"So far from looking to or leaning on Government for the industrial elevation of the working people, this Guild is founded to stimulate and organise public enterprise independent of the State."

It is desired that workmen should be educated—(1) in the sciences underlying their respective industries, and (2) in various branches of the higher education:—

"Our mission is to give the interest and dignity of science to all industry—for the many workers, not the few theorists alone."

The Guild has placed itself in communication, with a view to united action, with the "missionary system" of the University of Cambridge, now so successfully started in many manufacturing towns, which owes its conception and formation to Mr. James Stuart, of Trinity College; with many of the leading trades' unions, whose organisation admits of being applied to educational purposes; and with the City Companies, which have recently appointed an Education Committee to consider the means of promoting technical education in the various industries of the metropolis. A memorial has been also addressed to the London School Board, to the effect—(1) that the simple elements of science, especially the elements of mechanics, should be taught more systematically in our elementary schools; and (2) that the schools should be provided with proper rooms and appliances for the teaching of mechanical drawing. The Guild will endeavour to form local boards, consisting mainly of workmen, who will be responsible for the preliminary formation of classes, and the collection of the funds necessary in order to obtain University teaching.

M. VAN DER WYCK, Professor of Philosophy in the University of Groningen, has, in a *brochure* of sixty pages, reprinted the article on "Mill" which originally appeared in *De Gids*. The main contentions of the Dutch philosopher are: that "Mill's theory of the use of syllogisms is one-sided," and that the "concluding from the particular to the particular need not by any means be the type of all argument." Further on, the Professor lays down the rule that "the theory of Mill does not hold good in those cases where not only the minor is a synthetic proposition, but where the major also might be termed an independent truth, an indisputable law." Mill's theory is false, "whenever from the untruth of the conclusion there would follow only the untruth of the minor, never that of the major." Finally, the proposition of Mill, that "the conclusion is not an inference drawn from the major, but an inference drawn according to the major," is rejected as not universal. "It holds good only for many syllogisms."

THE history of the collection of models of ruled surfaces recently placed in the South Kensington Museum, and believed to be the finest of its kind in existence, is rather curious. Some officers of the Science and Art Department at South Kensington had recommended the formation of a collection of models similar to those which had been found so useful in the Conservatoire des Arts et Métiers, and in the Ecole Polytechnique in Paris. An order was consequently given, some twelve years ago, to a M. Fabre de Lagrange, who had constructed some of them, to make a set for the Educational Museum at South Kensington. It appears that for some years M. Fabre obtained better employment. At any rate the order was not executed, and was considered as lapsed. During the siege of Paris, however, employment being scarce, M. Fabre set about the execution of the almost forgotten order, and carried it out successfully amidst many risks and privations—trials through which he lost both his wife and his mother. The models themselves narrowly escaped destruction by the bursting of a shell in the next room. At the end of the second siege, when Paris was again pretty open, he wrote to South Kensington to ask whether he might consider the order as still outstanding, and, under the

circumstances, it was very wisely as well as considerably decided to make the purchase. The preparation of the catalogue was entrusted to Mr. C. W. Merrifield, F.R.S., and contains a running commentary on the models, as well as an appendix on the mathematical classification of ruled surfaces. Every one interested in solid geometry should certainly visit this collection of models.

AN instrument for observing the altitude of the sun has recently been found under a stone near the harbour of Valentia, county Kerry, Ireland. When discovered it was enclosed in a case, which on being touched fell to pieces. The graduations were very carefully and accurately made, but there was no maker's name or date. The instrument was of a most primitive kind, being intended to be suspended from the observer's thumb while he made the observation, and no such instruments have been used for the last two hundred and fifty years or more. Two ships of the Spanish Armada are known to have been wrecked near Valentia, and it may have belonged to one of them; or perhaps it was stolen from some merchant vessel and concealed where it was found.

It is generally believed that the only instrument that the Government has sanctioned for the observation of the transit of Venus in India is a photo-heliograph. This is not so; the whole of the instruments recommended by Colonel Strange and Dr. De la Rue having been ordered. They are now approaching completion, and the observatory will be thoroughly equipped with first-class instruments. The site is not chosen, but it will probably not be far from Peshawur.

MR. MARTIN, in a letter to Mr. Lassell published in the Astronomical Society's *Notices*, has pointed out the favourable chances that observers may have during the present apparition of *Uranus* of contributing something towards the decisive settlement of the question respecting the existence of Sir William Herschel's additional satellites of the *Georgium Sidus*. The geocentric place of *Uranus* in the heavens is now only some twenty seconds south of that in which it appeared in 1790 at a three-days' later date, so that the planet in its retrograde course passed on Thursday night (Jan. 15), and will pass on the night of February 6 the same stars which it passed on the evenings of January 18 and February 9, in 1790. Some of these stars were then supposed to be additional satellites. It seems certainly desirable that the opportunity for recovering these little stars, and also for ascertaining the effect of the neighbourhood of the planet upon their visibility, should not be allowed to slip away unused. It will be remembered that Sir W. Herschel announced the discovery of six satellites to *Uranus*, two only of which, viz., the second and fourth, have been confirmed by subsequent observations. Two inner satellites revolving within the first of Sir W. Herschel's have been observed by Mr. Lassell (who named them *Ariel* and *Umbriel*) at Malta, to which place he transferred his large reflector on account of the great clearness of the atmosphere there, and by others. The existence of four of Sir W. Herschel's satellites is therefore very uncertain, and it is to these that Mr. Martin refers.

A DISCUSSION took place at the last meeting of the Royal Astronomical Society on some suggested changes of position of stars noticed by Mr. Prince, who had detected considerable discrepancies in the relative places of certain stars from those depicted in the late Admiral Smyth's well-known work, the *Celestial Cycle*. It was stated by Mr. Lassell, Captain Noble, and others, that the drawings in this valuable work, so much used by the amateur astronomer, were not at all to be relied on; in fact, that they were only intended to give a good idea of what was represented, and, not being the results of accurate measurement, could not afford evidence of change of position. This only applied to the drawings, not to the places given in the text of the work. Mr. Lassell mentioned a

drawing of his own of one of the groups in question, made in 1856, which agreed with Mr. Prince's recent sketch, and not with that in the *Celestial Cycle*.

THE second part of the *Flora of British India*, which is being prepared at Kew, under the supervision of Dr. Hooker, is ready for publication. This important undertaking is likely to occupy the attention of the botanists engaged upon it for some years to come. It involves the critical examination and description of the whole of the flowering plants of our Indian possessions, numbering some thirteen to fourteen thousand distinct species. The new instalment continues the Polygalaceae, and proceeds as far as the Geraniaceae.

No. 147 of the *Proceedings of the Royal Society* contains Professor Burdon Sanderson's note on the Electrical Phenomena exhibited by Venus's Fly-trap (*Dionea*). The blade of the leaf is found to possess a current proceeding from base to apex, but what is very remarkable is that the stalk contains one which proceeds in the opposite direction. The result of snipping off successive portions of the stalk is to increase the effect upon a galvanometer of the current in the blade. When the blade is irritated, the blade-current appears to be diminished, at first momentarily (but afterwards to be slightly augmented); correspondingly the stalk-current appears to be intensified.

THE January number of the *Quarterly Journal of Microscopical Science* contains, in a condensed form, a translation of the important memoir by Le Monnier and Van Tieghem, on the Mucorini or Moulds of which the species appearing on flour paste or bread may be taken as a type. By an ingenious method of cultivation, which the authors have been the first to devise and practise, many errors of observation arising from the confusion with one another of kinds really distinct, has been avoided. A flood of new light has been thrown on the life history of these microscopic plants, which is all the more striking owing to the simultaneous clearing away of many points which were anomalous, especially in the work of Brefeld, Klein, and some other observers in Germany. The whole history of a large green mould, originally supposed by Agardh from its colour to be an alga, has been carefully worked out. The development of the zygospore is most singular, and quite unique in its details. This species is very rare, but has principally been met with in oil-mills; the authors, however, obtained it in Paris on cochineal-dye.

Some other moulds are remarkable for being able to pursue indifferently an autonomous or parasitic mode of life.

THE *Medical Record* reports that the Geographical Society of Italy has received from Alexandria, with the news of the death of the explorer Miani, two living individuals of the Akka or Tikku-Tikki, whom he had bought of the King Munza and forwarded. These individuals, of whom one is eighteen years old and forty inches in height, and the other sixteen and thirty-one inches high, are regarded by Miani as belonging to the race of dwarfs described by Herodotus, and recently discovered and described by Schweinfurth. They are potbellied, very long and thin-limbed, and knock-kneed, with spherical and prognathous crania, copper skins and crisp hair.

MR. MORTIMER COLLINS' novel *Transmigration* (which we shall shortly notice in its artistic aspect) is of some interest to the psychologist, as showing how the progress of a rational science of mind will in time render impossible the wild conceptions which were easy enough to our ignorant forefathers. The hero lives an ordinary earthly life of the last generation (a little sensational, but the effect of this is reduced by the archaism), then dies, passes a few probationary hours, magnified into years, in the planet Mars, and returns to earth as a new-born child, to pass a second life with all the memory of his previous

one preserved. The educated reader who knows that memory is always associated with permanent connections of different portions of brain substance, experiences a sort of shudder at this terrible incongruity; the more so as the infant is represented as actually able to speak, but obliged to conceal his powers for fear that his secret may be found out or he may be confined as uncanny. One is rather reminded of the baby who on seeing his father kiss the nursemaid by mistake for himself, said: "Oh, you old rascal, won't I tell ma when I can speak!" There the impossibility is part of the joke; here it is not perceived by the writer, who by his very unconsciousness forces it on the reader's attention.

DR. ACLAND is editing, with the aid of Mr. Carey, the resident physician of Guy's Hospital, the manuscript catalogues of Pathology, by the eminent Dutch physician, Professor Schroeder van der Kolk. The volume is paid for by a grant of the Radcliffe Trustees, and is already in the press.

AT Cambridge a Modelling Society has been formed, under the presidency of Professor Cayley, from which a great deal of useful work may be expected. The desire for physical realisation of abstract ideas which gives rise to this branch of industry is characteristic of the present stage of the exact sciences, being exemplified by the conceptions of Faraday, followed up by Clerk Maxwell in electricity, and by the increasing use of graphical methods of representation and calculation in all branches of physics. The most important step recently made in this direction is the classification of all possible shapes of surfaces of the third order, by Professor Klein, of Erlangen. This was made possible by the actual construction of models of certain special forms, the number of which has been considerably increased by the beautiful method of Professor Henrici.

M. GARNIER, the French explorer, has been assassinated by Chinese rebels at Tonquin. The news was sent by Admiral Dupré to Admiral de la Roncière, and by him communicated to the French Geographical Society.

THE Meeting of the International Congress of Orientalists in London has now been fixed for the 14th to the 10th of September. It promises to be a great success, as it ought to be, if England is really the greatest Oriental empire in the world. We trust that every facility will be given to native scholars in India to be present at the Congress. Their expenses might well be paid by the Government, and several of them might give useful evidence to the Indian Committee, now appointed by Parliament. It is a pity that the building of the Indian Museum should have been so long delayed, so that our guests will have to go up in a loft in order to view the finest existing collection of Oriental works of art, antiquities, and manuscripts that exists in the world. At all events, they may now be told that these treasures will not permanently remain under these *piombi*, but that in a few years they will be exhibited in a Museum not unworthy of them and of our Indian Empire.

M. ADOLPHE PICTET is preparing a new and revised edition of his *Origines Indo-Européennes*.

AT the last meeting of the Société Asiatique, M. Garrez explained why the restoration of the Stele, containing the inscription of King Mesha, had been so long delayed. The reason is that some fragments of the stone are still kept back in England, or, at all events, did not reach M. Clermont Ganneau before his departure for the East.

M. Oppert mentioned at the same meeting that there was among the antiquities brought back by Mr. Smith from Koyundjik, a brick of the time of the Arsacidae, which contained a double date, and is of great importance for the chronology of the Parthian kingdom.

MEETINGS OF THE WEEK.

GEOGRAPHICAL (Monday).

DESPATCHES were read from Mr. Forsyth to the Royal Geographical Society on the progress of the Yarkand and Kashgar mission. He described the Karakorum route, which he preferred as easier than any other. Mr. Forsyth had himself arrived at Yarkand in November, and expected in less than a fortnight to continue his journey to the capital of Atalik Ghazee, and afterwards to Aksu. Sir Henry Rawlinson observed that if this expectation should be realised, this would be the first instance on record of Europeans who had made the journey to Aksu from Kashgar. Professor Leone Levi then read his paper on Paraguay. Nearly thirty new Fellows were elected.

THE ASSOCIATION FOR THE IMPROVEMENT OF GEOMETRICAL TEACHING (Annual Meeting, Tuesday).

THE object of the association is to produce a syllabus on which text-books may be modelled, which shall be more suited for elementary instruction than Euclid's *Elements*. The meeting in question was mainly occupied with the acceptance of the new part (Book V.) of the syllabus, treating of Proportion and Application.

ANTHROPOLOGICAL INSTITUTE (Tuesday).

A PAPER, by Mr. S. E. Peal, was read "On the Nagas and Neighbouring Tribes." The tract of country occupied by the Nagas lies mainly between lat. 25° N. to 27° 30' N. and long. 93° 30' E. to 96° E. It is bounded on the east by the country of the Tsingpos, a distinct race showing strongly-marked differences in language, physique, and customs; on the north, by Assam; and on the west are various other tribes; while to the south the boundary is undefined. The inhabitants of the tract, although all termed Nagas, are divided and subdivided to so great an extent, that few parts of the world can present such a minute segregation of innumerable and independent tribes. —Mr. C. B. Clarke contributed a paper "On the Stone Monuments of the Khasi Hills."

NUMISMATIC (Thursday).

THE whole time was occupied by the reading of parts of a very important paper, by Mr. Barclay V. Head, on the coins of Syracuse. The arrangement of the copper coins was entirely novel, and such as, if established, to prove that in Sicily copper was never from the earliest times used except as money of account. Strong numismatic reasons were urged for supposing that the successive reductions of the weight of the Sicilian litra were merely expedients for the relief of debtors. A most plausible theory was started to account for the introduction of an electrum coinage in the place of pure gold; Mr. Head supposing that the electrum coins were passed as gold, all debtors thus saving to the extent of the proportion of silver contained in the electrum. Finally, Mr. Head was able to form into a series those very interesting Sicilian coins inscribed *Συμμάχων*, and to show the probability that they were all issued at one period by the Sicilian cities in alliance with Timoleon. It is noteworthy that Diodorus speaks of the *συνμαχία* of Timoleon.

LINNEAN (Thursday).

A PAPER by Mr. Gwyn Jeffreys was read on some species of Japanese marine shells and fishes which inhabit also the North Atlantic. The mollusca noticed by the author were preserved by Capt. St. John in H.M.S. *Sylvia*, during 1871 and 1872, on the coasts of North Japan. His dredgings varied between 100 and 300 fathoms. After passing in review the works of naturalists who had described the marine shells of Japan, and especially the "Mollusca Japonica" by Dr. Lischke, with reference to those species which are common to Japan and Europe, Mr. Jeffreys proposed to record from Capt. St. John's dredgings thirty-nine species, and to give the range of depth for each of them as he had obtained

it in the *Porcupine* expedition of 1869 and 1870. He then offered an explanation of the occurrence of the same species in the Atlantic and Pacific oceans, by suggesting that it was probably owing to involuntary transport by tides and currents, and not to voluntary migration. Very little is known about the direction and force of deep-sea currents; but high northern species might be transported on the one side to Japan and on the other to Europe by a bifurcation of the great Arctic current, which has been traced as far south as the Straits of Gibraltar in the course of the *Porcupine* expeditions. The entry of northern species into the Mediterranean may be accounted for by the former existence of a wide channel, or rather an open sea, between the lower part of the Bay of Biscay and the Gulf of Lyons, which has been satisfactorily proved on geological grounds to have been formed since the tertiary epoch. A list of the mollusca referred to by the paper was given, with critical remarks, as well as a list of twenty-two species of fish which Dr. Günther communicated as common to the Japanese seas and the North Atlantic and Mediterranean.

FINE ART.

An Art Tour to Northern Capitals of Europe.

By J. Beavington Atkinson. (Macmillan and Co.)

MR. ATKINSON deserves the thanks of all art-students for collecting into a definite form the stray notes and impressions of his visit to Scandinavia and Russia. He is within the mark in saying that the territory has scarcely become beaten ground. The natural beauties of the North grow yearly more familiar to Englishmen, but the art treasures of the great Baltic cities remain practically unknown to us. In the first place, there is a certain reluctance in the critical conscience trained in richer schools to enter at all into sympathy with the rough Northern art.—Mr. Atkinson himself is not able to divest his thought of a certain scorn of his self-chosen theme; and, in the second place, it must be confessed that there is something cold and uninviting in the art itself, something limited and meagre in its very spirit, and, indeed, setting aside sculpture and poetry, in which the Danes at least have achieved brilliant successes, the absolute executive attainment of the Northern peoples in the fine arts has not been at all striking. Nevertheless there is enough to be known to make Mr. Atkinson's generally accurate and judicious essays a welcome novelty; and reminding the student that æsthetic instruction is to be found even in the failure and weakness of nations, we cordially recommend the notes of this Art Tour to all travellers intending to visit Denmark or Russia.

The chapters of the book are of necessity desultory. They do not pretend to any special connection. In the first, after dealing in a rather superficial way with the archaeological and historical collections which have justly earned for Copenhagen the title of "the city of museums," the author gives a sketch of the Danish school of painting. It had the misfortune to be founded by a man imbued with all the worst traditions of the last century. The once-famous Niels Abildgaard was a frigid theorist, ignorant of nature, and inspired by the most futile art. His whole soul was steeped in a semi-classic affectation. The Danish critics consider his colour to be the result of the study of Titian; to myself, it suggests rather the ignorant imitation of

dirty specimens of Nicolas Poussin. At the same time I must enter a protest against Mr. Atkinson's sweeping condemnation of this old-fashioned, affected master. In some of his pictures at Kristiansborg the tone is very harmonious and even: an amber sunlight, cleverly imitative of Claude, floods the whole canvas effectively, but the general result, in spite of the technical respectability, is decidedly uninteresting. In a better age Abildgaard would have painted better; in his palmiest days he was an excellent draughtsman. There is a work of his, a *Philoctetes*, grotesquely designed in the nude, that distinctly prophesies of Thorwaldsen in his earlier, more grandiose style. And Mr. Atkinson has not mentioned—a cruel omission—that Abildgaard was the principal master of the great sculptor.

Abildgaard's greatest pupil in painting was Eckersberg, a painter for whom Danes profess an enthusiastic admiration, but whose works at first sight have exceedingly little to recommend them to a foreigner. Though the pupil of Abildgaard, and, worse still, of David, he worked in a direction diametrically opposed to those pseudo-classical masters. In spite of his dulness, his opacity, his want of the sense of beauty, he in reality created Danish painting, and the questionable qualities just enumerated have clung by the school ever since. The admirable Danish critic, Julius Lange, has judiciously said, "It is of far more importance for our art to know how Eckersberg painted than what he painted;" and his method was one that in a country where Nature offered more tempting scenes to an artistic eye could scarcely have failed to succeed. He drew the young painters of his day into the open air, and bade them, instead of drawing vast cartoons of Love, aided by the Muses, subduing Ignorance, paint with extreme care shore and meadow and the quiet peasant-life. A group of youths obeyed his injunctions with scrupulous fidelity; and not possessing between them all so much imagination as the poorest of our own pre-Raphaelites possessed, they copied the dreary outlines of Danish scenery and the blunt features of Danish boors with the cold accuracy of photographers. The works of these men Mr. Atkinson reviews with care and attention, losing his temper a little over some of them—a sin which all who have gazed at the great blank canvases of Sonne, or the tame portraits of Constantin Hansen, will be inclined to think venial.

Mr. Atkinson tells us that when he was in Copenhagen his introductions were chiefly to artists of the anti-national party. This is a misfortune; had it been otherwise, he would scarcely have learned that such a party existed, and he would have avoided the mention of totally worthless painters. To criticise severely the productions of such persons as Simonsen and the Gertners is to break butterflies upon the wheel; and the space occupied with these persons, unknown even in Copenhagen to all but an absurd clique, might well have been filled with a notice of those men among the younger Danes whose works are worthy of general recognition. Marstrand, who died last summer, was a painter of great skill and power. Absolutely without the higher qualities of imagination, he was a genre-painter of ex-

ceptional technical skill, a humourist, and a good colourist. He is the one exception to the prevailing dirtiness of Danish colour. The author dismisses him in a few lines, in which he makes no reference to those larger works, such as the frescoes in Roeskilde Cathedral, by which Maistrand best sustained his reputation. Among the genre-painters Exner stands highest; he has the gift of masculine and tender humanity, and a sort of genre-imagination that passes for something sublime in Copenhagen. But the greatest of all the younger Danish masters, beyond question, is Carl Bloch, a painter of whom Mr. Atkinson speaks under the misnomer E. Block, whose "Samson" he justly praises, but whose charming works in the Royal Chapel at Frederiksborg he does not appear to have seen. To close these animadversions on the Danish painters, surely the author is misinformed in stating that J. W. Gertner is reputed to be a first-class portrait-painter in Denmark and Sweden. Lange does not even mention him.

The chapter on Thorwaldsen is genial and interesting, but adds little that is new to our critical estimate of the great sculptor. The author allows a personal bias in favour of Gibson to stand in the way of his full appreciation of those large masculine qualities that set Thorwaldsen high above all modern sculptors, even above that gracious genius whom Mr. Atkinson delights to honour. But there is a more serious want than this bias implies. A work on the art of Scandinavia is indeed imperfect that does not deal with the Danish school of sculpture that followed Thorwaldsen. There is, to be sure, a short word of commendation here for Jerichau; but of Bissen, beside whom Jerichau is nothing, not a word. Bissen is perhaps the most genuinely Scandinavian of all Northern artists. In his earlier years he followed Thorwaldsen dutifully, though not to the detriment of his own individuality. But when the master died, Bissen became for Denmark what Thorwaldsen had been for all Europe, the recognised monumental artist. A new development took place in his genius, and he abandoned classicism for Danish realism. His share in the monument of victory at Fredericia marks the change. The groups here of soldiers and peasants, strong and solid, Danish to the core, rough and realistic in their stormy jubilee of victory, are full of Scandinavian sentiment and of vigorous originality. There is nothing finikin or weak about any work of Bissen's; he is a man of whom Denmark is justly proud, and we are sorry to miss a tribute of honour to his name in these pages.

From Copenhagen Mr. Atkinson went north to Christiania, and the chapter on the art of this capital is one of the best in the book. Very excellent indeed is the criticism on the landscape school of Norway, the pictures of the men trained at Düsseldorf—men who delight in the grandiose features of their own woods and waterfalls—Dahl, Gude, Morten Müller, and the rest. From these painters one must not expect a delicate idyll of rich colour such as Alfred Hunt can give us, or sea-pieces executed with the poetical imaginativeness of Henry Moore; but they have a just eye for the large proportions of mountain scenery, for the balance of form,

and a peculiar felicity in composition. Mr. Atkinson truly says that all the best landscapes of Northern Europe are produced by Norwegians.

From Christiania the author travelled overland to Stockholm. Swedish art is in an unsatisfactory condition,—without individuality, without distinct preference for any type or any school. As in literature, so in art, Sweden has never succeeded in stamping her own local colour distinctly on her productions. Mr. Atkinson reviews the works he found at Stockholm and Upsala—the monuments of architecture, painting, and sculpture—with patient care and discrimination; but it is no fault of his, if, in spite of his painstaking study, the reader fails to find the recital interesting. The subject, indeed, is radically tedious.

From Stockholm Mr. Atkinson proceeded to Finland. Here, where so much has been done in literature, where so many of the Swedish poets have been born—amongst others, Runeberg, the greatest of all—here art seems scarcely to have developed in the slightest degree. It is a little startling, consequently, to read that the walls of Abo Cathedral, the outpost of Gothic architecture, are decorated with frescoes by a Finnish painter. The name of this artist was Ekman. With this singular exception, painters in Finland appear to be as rare as snakes in Iceland. We remember in the 1872 Exhibition at Copenhagen vainly endeavouring to discover a single work contributed by a Finnish artist. From Finland the author proceeded to St. Petersburg, and the rest of the volume is occupied with the semi-barbaric art of Russia.

Before closing, it may be well to quote some truly excellent remarks in which Mr. Atkinson sums up the prospects of art in the North:—

"Before bidding adieu to Scandinavia, I asked myself whether these countries admit of any very marked development in the future. It is true that they have advanced and are still advancing, and yet scarcely in the same ratio as other nations. Neither do these Northern races seem to possess the germs of growing civilisation; they are truthful and honest, pleasant and peace-loving, but with some marked exceptions their minds are stagnant and their lives stationary. It is said, as I can well believe, that these people are inert save when moved by powerful passion, and indolent except when actuated by some strong exceptional motive. The recent art revivals which I have passed under review, are chiefly worthy of observation from the anomalous circumstances under which they have arisen. Viewed from the point of the abstract, the ideal and the absolute, the modern developments in Scandinavia are commonplace. But as manifestations of race, climate, and nationality, their value can scarcely be overrated."

A more generous acknowledgment of the intellectual vigour of Denmark, and a little more illustrative matter from the literature of the three countries, is all that is wanted to make this book thoroughly valuable of its kind. Denmark possesses a school of very delicate and original music, on which an interesting chapter might have been added; but, after all, the labour of critics must have a boundary somewhere, and we are thankful enough for what has been done so carefully.

EDMUND W. GOSSE.

Concerto for Piano and Orchestra. By Joachim Raff. Op. 185. Full Score. (Leipzig: C. F. W. Siegel.)

THE first (and as yet only) performance of this recently-published work in this country, at the Wagner Society's first concert of the present season, was briefly noted in the ACADEMY of Dec. 1. It was impossible at that time to pronounce a final opinion on a composition of such extent and importance, especially as one's judgment would naturally be somewhat influenced by such a superb rendering of the solo part as that given by Dr. von Bülow. To form a really just estimate of any new work at a single hearing, without previous opportunity of studying the music, is in nine cases out of ten impracticable—unless, indeed, the piece should be so bad that there can be no doubt on the subject. An inadequate performance may so transfigure a masterpiece that its beauties can no longer be recognised; and, on the other hand, very indifferent trash may, if served up with sufficiently piquant sauce, acquire an adventitious relish which calls away the attention of the hearer from its inherent defects. There was, after all, a certain amount of sense in the French musical critic of whom Berlioz (I think it is) in one of his amusing sketches tells us, who would on principle never attend any concert about which he had to write, "lest he should be biassed in his judgment of the music by the excellencies or shortcomings of the performance!"

A careful perusal of the score of Raff's concerto more than confirms the favourable opinion of it expressed on the occasion of its performance. It would be very interesting to trace the gradual development of the pianoforte concerto, from the time of Bach, through Mozart, Dussek, and Hummel, to Beethoven, Weber, Mendelssohn, and Schumann, till we find its newest metamorphosis in the rhapsodical concertos of Liszt. The present work does not belong exactly to any of the above schools. Perhaps it may be best defined as an amalgamation, and at the same time an expansion, of the Beethoven and Schumann form of the concerto, with somewhat more leaning toward the latter. It is written in the customary form as regards outline, but with considerable freedom of detail in the treatment of this form. It is impossible to enter fully into this point without more technicality than would be interesting, even if intelligible, to many of our non-professional readers; it must suffice to say that Raff introduces such an abundance of subject-matter as at first to give the impression of want of definite form. This feeling, however, soon vanishes on closer acquaintance with the work; and it is only just to the composer to say that the concerto does not now, as it did after hearing the performance, seem to us to suffer from diffuseness.

It is no small thing, in these days, when nine-tenths of those who write music would seem to draw their water from other men's wells, to be able to credit this work with being original in its ideas from the first bar to the last; and this praise can honestly be given. The ideas, too, are not only new—they are thoroughly interesting, and often of

great beauty. The noblest ideas, however, are not enough by themselves to form a masterpiece; like brilliants, they need to be properly "set," that their full value may be seen; and here, too, Herr Raff has not been found wanting. His thematical and contrapuntal treatment of his themes is admirable, and his treatment of the orchestra is most effective. It is true that in places it overpowers the piano altogether, as, for instance, on pp. 6, 7, and 34, 35 of the first movement, where the soloist plays almost in dumb show. But this is evidently intentional, and is simply the further carrying out of ideas suggested by Schumann in his concerto; and these are only exceptional passages. In most cases piano and orchestra blend harmoniously, instead of striving each for the mastery; and some of the combinations, especially in the slow movement, are most charming.

Of the three movements of which the concerto consists, the opening *allegro* is the most remarkable for its ingenuity of construction. The subjects are bold and full of character; and great is the skill with which two are sometimes worked together. A remarkable example of this is seen on p. 44, where the flute and oboe play the first subject, while the second, a totally distinct one, is given to the piano.

The slow movement, *Andante quasi Larghetto*, is simply exquisite. Most graceful melodies, set off by tasteful orchestration, and ornamented with the most delicate "filagree work" for the piano, combine to form a whole which is of its kind perfect. The finale, again, in striking contrast, overflows with exuberant vitality. The only word which will adequately describe it, is the colloquial "jolly." The music seems to tear and dash along without leaving an instant for reflection, and the whole movement is a worthy conclusion to one of the very best works which Joachim Raff has as yet produced.

EBENEZER PROUT.

Two Centuries of Ceramic Art in Bristol. Being the Manufacture of the True Porcelain by Richard Champion, &c. By Hugh Owen, F.S.A. (Bell and Daldy, 1873.)

THE great epoch in the ceramic history of European nations has been the discovery of the materials for making hard-paste porcelain. The unusual weight of Böttcher's wig made known the kaolin of Aue and led to the production of hard porcelain at Meissen, and the use of the kaolin of St. Yreix by Madame Darnet as a substitute for soap revealed the sought-for element to Sévres. But the discovery in England was not due to an accidental cause: William Cookworthy only found it after long and laborious research, and his discovery of the felspathic rock at St. Austell's in Cornwall was the foundation of the manufacture of hard porcelain in England.

He immediately took out a patent and set up a manufactory at Plymouth; but two years after he removed it to Bristol, and placed it under the management of Richard Champion, merchant and potter, who was established at Castle Green. Champion subsequently purchased Cookworthy's whole interest in the patent, and carried on the

manufacture till 1781. The two establishments had consequently a duration of only thirteen years, which accounts for the rarity of their products.

Champion had great difficulties to contend with. When he applied, in 1775, for an extension of his patent, the whole of the Staffordshire potters, with Wedgwood at their head, arrayed themselves in opposition against him, and petitioned Parliament against its renewal. Champion was most zealously defended by Mr. Edmund Burke, who used his personal influence in his favour. The "China Bill" passed the Commons most triumphantly, but was materially altered in the House of Lords, where his opponents were too strong for him; still, though sorely crippled in his finances by the struggle, Champion was not, as Wedgwood stated, "demolished." He continued his works with unabated energy until 1781, when he sold his patent rights, and on the 3rd of November left Bristol finally.

In 1782 the Rockingham Administration made Burke Paymaster-general, and he immediately gave a fresh proof of his friendship for Champion by giving him the office of Deputy Paymaster-general, in which post he assisted Burke in the sweeping reforms he made in the national expenditure. With the change of ministry he lost his office, and then Champion carried out his long-planned scheme of emigrating to America, and sailed in 1784 to Charleston, with which place he had been formerly connected as a merchant, and determined vigorously to begin anew the business of life. He settled at Camden, a place about a hundred and fifty miles from Charleston—afterwards at a farm about eight miles distant from Camden, called Rocky Branch, where he and his sons carried on the regular occupation of planters. "Men of energy and talent soon find a position in a new country, and Champion, who had received his letters of naturalisation soon after his arrival, was appointed Master in Equity for the district." His love of politics remained unabated, and he took an active part in the petition of the colonists for justice from England, and would probably have been elected to a seat in the Assembly of one of the newly emancipated States, when his home suddenly became desolate by the death of his wife, and the energy that had supported him under his commercial and political struggles seems to have deserted him. Within a year of her death Champion sank from mental depression. Like the Pilgrim Fathers of old, he lies in no consecrated ground; a brick enclosure surrounds his last resting-place, which is planted with the sweet-scented syringa, a native of Carolina. In this obscure spot repose his remains; but the name of Champion will be ever preserved with those of the other great potters of Europe as having been "the one who, when Cookworthy the inventor gave up the undertaking, supported the making of hard porcelain with his time, his labour, and his fortune, and improved it from a very imperfect to an almost perfect manufacture."

Mr. Hugh Owen's book is mainly occupied with the biography of Champion and his correspondence, which he appears to have in his possession. What relates to Plymouth and Bristol porcelain takes up the rest.

The first Plymouth porcelain was generally decorated with blackish-blue designs in the Oriental style; coloured pieces are of less frequent occurrence. Indeed Mr. Owen expresses a doubt whether the fine vases with the Plymouth mark (of the planet Jupiter), in the possession of Mr. Joseph Fry, were the production of that locality. They are exactly similar to others which are undoubtedly Bristol, and if Plymouth was able to produce pieces so faultless as these, how could Champion lay claim to having brought the manufacture, as he states, from an imperfect to a perfect state? He inclines to the belief that the old Plymouth mark was retained during the first years of the Bristol manufactory, when under the firm, till 1773, of Cookworthy and Co., and that it was not till Champion had the manufactory alone that the blue cross was adopted. The other theory is that these vases, which were made at Bristol, were preserved as heirlooms in the Cookworthy family, to keep up the remembrance of the discovery of hard porcelain, and that Cookworthy retained on them the original Plymouth mark in order to indicate the manufacture rather than the manufactory.

As Cookworthy adopted the Oriental style of decoration, so did Champion that of Dresden and Sévres, and he fixed sometimes the Meissen mark to his pieces.

His copies of Dresden figures were remarkable for their diminutive size. Being moulded on the Dresden models, the hard paste would shrink in the furnace and thereby reduce their proportions.

The figures made and modelled at Bristol are remarkably graceful and spirited. The Seasons, Elements, and the Four Quarters of the Globe are among the most esteemed, and fine examples of some of these groups were exhibited last year in the rooms of the Burlington Club. There were also some of Mr. Fry's unrivalled series of vases, of which it would be impossible to give an adequate idea by description. Some are painted with exotic buds, others in *camàieu* exquisitely pencilled; in short, the vases were the great speciality of the Bristol works, exhibiting the perfection of the paste and the skill of the artists. On some are wreaths of flowers beautifully modelled in relief, an art in which the Bristol artists excelled, as also shown forth in the highly-prized plaques with bouquets of flowers, of the greatest delicacy and beauty.

But it is the tea-services of Bristol porcelain to which public attention has been lately turned, in consequence of the fabulous prices they have fetched. A teapot was sold for 210*l.*, a milk jug for 125*l.*, and a cup and saucer for 70*l.*, all forming part of a set the joint gift of Champion and his wife to their friend Mr. Burke, which had all in quality of paste, excellence of workmanship, and beauty of decoration to render it a perfect specimen of the manufacture.

Mr. Owen furnishes us with some new marks of the Bristol porcelain, and his spirited and delicate delineations of Bristol tea-services, vases, figures, &c., with which the volume is profusely illustrated, do the highest credit to his pencil. He has given the fullest development to the history of hard-paste porcelain in England.

F. BURY PALLISER.

GAIETY THEATRE.—"THE BATTLE OF LIFE."

THERE is a story that one of our great water-colour painters, who scarcely ever signed his works, answered quite simply, when he was asked why he kept back his signature, that they were "signed all over." It was a true answer, coming from Peter De Wint, and in the main it would have been a true one had it come from Charles Dickens. But the unwritten signature, which speaks in the work itself, may be of different kinds. Now one may recognise it by the presence in the work of the great qualities of the master, and now by the presence only of his mannerisms, and sometimes by the presence of small peculiar traits of thought or style which can hardly be called mannerisms, but which certainly are not to be confused with the great qualities. It is these slight peculiar traits which cause us to read Dickens's signature upon *The Battle of Life*.

For in truth *The Battle of Life* is worthy of a master's play-hours: not of his serious work-time. It does not matter that the story is slight, but it does matter that it is improbable, and that the act of self-renunciation, which is its chief point, does not command our sympathy as much as it is supposed to do. And then again, the characters, with perhaps two exceptions, are not of the kind that remain upon the memory. The work adds little indeed to the great gallery of strongly-outlined portraits, the production of which will be one out of many a just claim of Dickens's to be remembered for all generations. So that on the whole it is clearly a book or work which might have been spared—where indeed so little could be spared. And one wonders at certain moments how altogether to account for it. Does it add its jot of confirmation to the interesting theory that in the early middle-life of great imaginative men there comes a dozing-time during which the work done has neither the impulsiveness of youth nor the richness of maturity? Or are we to associate it at all with those sighs after the stimulating life of London—the familiar sights and noise of the friendly streets—which escaped from Dickens very often in the comparative solitude of that self-imposed exile in the villa at Lausanne? Anyhow the story was either the product of playtime, or the product of weariness.

It is full of little touches—the "signature" we spoke of—which are characteristic of the author. This "battle of life" is fought out on the spot where long ago was fought a battle between two great armies. That is a coincidence he loves. And then there is his never-tiring reverence for anniversaries: there is the welcome little sermon, preached perhaps by implication, on geniality; the reading of the gospel of jollity; the country dance; the feasting; the admission of the humble to the fellowship of the rich. And, as a last instance, there is the recourse in moments of perplexity to the comforting aid of some slight material thing. It occurs to one of the lawyers that a timely pinch of snuff will enable him to bear up under the burden of astounding news; and the "Will you oblige me with a pinch of snuff, Mr. Craggs?" recalls the "Gravy; more gravy, Pip;" of *Great Expectations*.

Mr. Dickens the younger has done his best for his father's work. That best is as satisfactory as the circumstances of the case permit; and the result is a piece which will probably have as long a run as Mr. Hollingshead, the manager of the theatre, cares to give it. He caters, it must be remembered to his credit, more for London audiences than for a continuous stream of country visitors, and attracts his public by frequent change of performance. And those of us who have never read the story may do much worse than see it acted at the Gaiety. Other works of Dickens make more interesting dramas, but this one, being small to begin with, can be brought upon the stage in its complete form; and that is, so far, an advantage. The first act is decidedly a weak one. It hardly rouses curiosity. The

second and third are much better, but the serious interest is never very strong; and as the book owes what vitality it has to Ben Britain and Clemency Newcombe, so does the play owe its vitality to the representatives of those characters—Mr. Toole and Miss Farren. But in the first and second acts even Mr. Toole is not highly amusing. Not, indeed, that he lets opportunities slip. His placid self-satisfied acceptance of his own superiority to his wife is good; and his repartees, across the tea-table at which he is so thoroughly at rest, are delivered with excellent effect. Miss Farren's performance of Clemency Newcombe is indisputably clever. With all her rapidity and significance of gesture,—much more French than English,—there is a quaintness about her, and a quite old-world sharpness more easily perceived than described. With cap and kerchief, and a cotton gown of India-shawl pattern,—with watchful interest in all the doings of the house,—with devoted attachment to the family and a humble opinion of herself,—Miss Farren's Clemency has a certain pleasant reality about her, as of one who was indeed familiar with the English kitchens, orchards, and poultry yards of the days of George II. The remaining characters are somewhat shadowy, and not very much is done by the actors to make them substantial.

FREDERICK WEDMORE.

MONDAY POPULAR CONCERTS.

THESE concerts, which had been suspended during Christmas time, were resumed last Monday evening at St. James's Hall, when a programme was provided which, though not containing any absolute novelties, introduced in the case of three out of the four instrumental works performed pieces which had been but seldom heard at these concerts. Following the plan generally adopted, the performance commenced with a string quartet,—the one selected on this occasion being that by Schumann in A major, Op. 44, No. 3. It is a somewhat singular thing that only on one occasion should Schumann have tried his hand at the composition of the string quartet, the three works of this class which alone we possess from his pen having been all composed at about the same time in 1842; and it is the more surprising that he should not have been encouraged by his first attempt to further ventures in the same direction, seeing that the three quartets in question rank indisputably among his most characteristic and successful works. On whatever class of composition he essayed, Schumann was sure to imprint the seal of his own individuality; and these works occupy a niche of their own in the quartet gallery. Cast in the Beethoven mould as regards form, they are yet perfectly original in idea and treatment, and may perhaps be said to bear a similar relation to Beethoven's quartets to that which the "Rhenish" symphony bears to the C minor. Of the three the one in A major is the most dreamy and imaginative. The opening *allegro* is constructed on a theme full of, one might say, almost passionate yearning, and of such delicate structure as to remind us of the remark of Von Lenz with reference to one of Beethoven's quartet movements, that to do it justice "the players ought to read in one another's eyes, rather than in their parts." Such music as this must inevitably suffer from performance in such a large space as St. James's Hall; and the nearer the execution approaches the required delicacy, the greater will be the loss. The second movement, a set of free variations, which replaces the usual *scherzo*, is far less interesting than the rest of the work; but the following *adagio molto* is most exquisite, and full of the composer's own warmth and tenderness. The vigorous finale is on the whole the most remarkable portion of the work, noticeable alike for the rhythmical boldness of the constantly recurring principal subject and for the variety in unity by which the composer avoids the slightest feeling of monotony. The quartet was played to perfection

by Messrs. Straus (one of the safest and most reliable players of classical music now before the public), L. Ries, Zerbini, and Piatti; and though, for reasons mentioned above, its effect was less than some of the more "orchestral" quartets—such, for instance, as those of Mendelssohn—it was very warmly received.

The pianist of the evening was Dr. Hans von Bülow, who reappeared here for the first time since his recent visit to the Continent. He selected for his solo Beethoven's *Fifteen Variations and Fugue*, Op. 35. The work is so well known to pianists that it will suffice to remind them that the theme is the one so frequently used by Beethoven, first as one of a set of *Six Contredanses*, then in the finale to the *Prometheus* music, afterwards in these variations, and lastly in the finale to the *Eroica* symphony. An analysis of the various transformations which the simple dance tune undergoes would be full of interest; it would, however, not only lead us too far, but require music type to make it fully intelligible. Mention may, however, be made of the close resemblance between the fugue and the finale of the symphony, especially in the introduction near the close of the original theme as an *andante*. It is so very rare to find Beethoven repeating himself, or using the same ideas twice, that where, as in this place, he has plainly done so designedly, it is but natural to infer that he attached especial value to the music. Whether Dr. Bülow had not recovered from the fatigue of his recent journey, we are unable to say; but he certainly did not seem to us "in good form" in this piece. We make this avowal the more candidly, because we have the highest possible admiration for his wonderful talents, and therefore have no fear of being ranked among his disparagers. But no man can always play alike; and the more nervous and sensitive an artist's organisation, the more likely he is to be affected by the state of his head, or his stomach, or of our uncertain climate. Any disappointment, however, that we may have felt in the variations was more than compensated by the Doctor's superb performance, with Signor Piatti, of Beethoven's Sonata in D, Op. 102, No. 2, which came next on the programme. This great work is very seldom heard in public—it had, indeed, been only once previously given at these concerts—chiefly, we think, because of its great difficulty. It belongs to what is known as Beethoven's "third style," being one of the works written in the later years of his life, after he had become entirely deaf. It is only since the "higher development" of pianoforte playing by Liszt and his disciples, that these later works of Beethoven have become accessible to pianists; and even now (so great are the difficulties they present) it is but few who can render them full justice. The performance of the sonata on this occasion was a thing to be remembered by all who were present. The wonderful pathos of the slow movement, and the intricacies of the final fugue, were alike brought out with a point, clearness, and expression which were unsurpassable. By the way, it is not a little curious, remembering how eminently adapted the violoncello is, as Beethoven has himself frequently shown, for expressive *cantabile* passages, that in this one sonata alone of the five which he wrote for the two instruments, do we find anything like a developed slow movement. The concluding instrumental piece was Mendelssohn's Trio in C minor, which was played on this occasion for the twenty-second time at these concerts, and is too well known to need a word of remark. The vocalist on Monday was our prince of baritones, Mr. Santley, of whom any praise would be wholly superfluous.

Next Monday Dr. Bülow and Madame Norman-Néruda are announced to appear, and an interesting novelty of the concert will be a performance of a piano trio by that excellent musician, the late Bernhard Molique.

EBENEZER PROUT.

THE PARTHENON SCULPTURES.

Dayswater, Jan. 14, 1874.

My previous letter sought to state the conflicting opinions which have been expressed by high authorities with regard to the interpretation of the frieze of the Parthenon; and I now propose to do the same for the sculptures of the pediments, referring, as before, for details to the recent works of Michaelis and Petersen. In this instance the variety of opinion is greater, because of the greater difficulty of either refuting or maintaining satisfactorily any one theory in the present mutilated condition of the marbles, and in the absence of the central key-giving groups. In the eastern or front pediment was represented, as we gather from Pausanias, the birth of Athene; and to assist in reconstructing the original composition we have left us the following figures, beginning on the left:—The familiarly known Theseus, two seated females, Iris in the attitude of conveying tidings, a torso of Victory, and the group of three females commonly known as the Fates, the whole scene being shut in on either extreme by Helios and Selene, the former rising out of the ocean, his steeds dashing the water from their manes, and the latter driving away over the horizon. Obviously the first step must be to discover the locality in which the sculptor assumed the birth of Athene to have taken place. But while there is no doubt of his having located the happy event in Olympus, and in presence of its startled dwellers, there arises a difference of opinion when we are asked to decide whether he restricted the entire scene to Olympus, with only such indication of its importance to mankind as was conveyed, for example, by the attitude of Iris, or whether, with a view of marking the significance of the event to the world, and to Athens in particular, he introduced such legendary representatives of Attica as might be supposed to have been contemporaries of Athene in this sense. Face to face with the marbles is the Museum; the latter theory commends itself highly by reason of the indifference to the central event shown by the figures at the ends, which is most readily explained by their being not yet informed of the news which Iris brings to them on earth. On the other hand, we have in Pausanias the description of a composition by Pheidias on the base of the statue of Zeus at Olympia, in which is rendered the birth of another goddess, Aphrodite, in presence of the deities of Olympus, whose names and manner of grouping are given in detail. In this case, also, the scene is bounded on either hand by Helios and Selene. But there is this difference between the two compositions, that while from the necessary conditions of the pediment the figures in it increase in personal importance towards the centre, the conditions of design upon a base nearly on a level with the eyed Pheidias to group his figures so that they should increase in personal importance towards each extreme. If, then, the assemblage of Olympians at the birth of Aphrodite be accepted as a model for that at the birth of Athene, the order of their grouping must at least be inverted, not to say changed, in several other respects. Still this would be gained by accepting the analogy, that there would be no place in the composition for terrestrial beings, and upon this turns the main question. At the same time it is not to be overlooked that though all the persons present at the birth of Aphrodite were divine, that event nevertheless took place on earth, or, as we should say, rather on the sea, so that the gods who were represented as looking on must have been conceived by the artist as doing so from the height of Olympus. Here is proof of such a double locality in one composition by Pheidias as is contended for in the eastern pediment. But there is also another circumstance in which it is possible to find an indication of this double locality of earth and heaven. We refer to the fact of both works being bounded by the sun on the one hand and the moon on the other; the former, in the case of the Parthenon sculptures at least, rising from the waves, the latter de-

scending into them, while the space between readily suggests itself as the vault of heaven, which is traversed by these bodies. It does not, however, follow from assuming a union of heaven and earth in the subject of the eastern pediment, that the earth was represented other than merely as a sphere of divine operations. Still less can we infer that a particular portion of earth, Attica, was represented on the occasion. As has been hinted, this inference would never have been made but for the indifference towards the central event betrayed by the figures on the extremes of the composition. It is certainly not easy to account for indifference on the part of any one of the Olympians on that day; but if it were impossible, it would perhaps still be better to leave it a mystery than to assume the composition to have been rudely broken up into two parts, the one representing the gods of Olympus amazed at the newly-born goddess, the other representing Attica as yet unconscious of the birth of a deity to protect it. It is better to conceive Iris as starting to bear the tidings to the indefinite but practically very comprehensible "all whom it may concern," than to conceive her as just arriving in Attica with them, for this reason, that we cannot annihilate space and time as she did, and therefore could not look on the whole scene as other than reproducing two events separated from each other in time as well as place. Both the recent authorities agree in restricting the whole scene to Olympus, though they differ in a few of the details; and since Petersen of the two has given the subject a more exhaustive examination, I will here state his result as regards the remaining figures. The well-known Theseus becomes Dionysos; next to him we have Demeter and Kore, then Iris; beyond her Victory, and in place of the three Fates we have Dione and Aphrodite reclining in the lap of Peitho. Perhaps in no instance ought the change of name to be more gratefully received than that in which the most graceful of reclining figures becomes Aphrodite.

With regard to the western pediment we learn from Pausanias that it represented the contest between Athene and Poseidon for divine supremacy over Attica, and we have the drawings made of it by Carrey before that fatal bombardment by the Venetians made havoc of its charms. But what with the injury done even before then, and what with the looseness of the drawing, there remains considerable difficulty in discovering the artist's design, and consequently in determining the names of the existing figures. According to tradition, the question was whether the brackish spring which Poseidon struck out with his trident on the olive-tree which Athene caused to grow was the greater gift. The decision was for Athene; but by whom and under what circumstances it was given, is not clear. In one report Kekrops was the umpire, and for this it has been resolved to identify the figures on the side of the goddess towards the end as that hero and his family, not, however, to assert that they are there in the position of judges; the argument being that they represent the common sense of the district to which appeal was made by the contending deities. The astonishment of the two figures on the extreme left next to the reclining river-god, Kephissos, represents the astonishment of the natives of Athens when the Olive suddenly appeared on the Acropolis. A grave doubt raised by this theory is whether the family of Kekrops, however intimately connected with Athene, could properly balance the divinities who occupy the corresponding places on the right side of the pediment, and who are supposed to be present in support of Poseidon's claim. Assuming that they could not, we must find divine beings for whom the appearance of these figures would not be unsuitable, and in doing so it should be borne in mind that there is another report, according to which the contest was decided by the twelve gods. Michaelis suggests Asklepios and Hygieia for Kekrops and his daughter, Demeter, Kore, and the boy Jachos for

the next group. But then it is impossible to conceive Hygieia clinging to her father in fear and amazement, as is here the case, and perhaps the strongly human feeling in the attitude of this group ought alone to reconcile us to adopt the names of Kekrops and his daughter for it. The next group, as a matter of course, would be the other members of his family. The centre was occupied by Athene and Poseidon, the former striding to the left towards a chariot which was being reined in by Victory, the god also striding towards his chariot on the right, but looking back. Recent authorities assume the contest to be over, and the contending parties to be preparing to leave the scene. But this would imply a breaking up of the other groups also, for which there is no indication. And yet the two principal deities are certainly in the act of departing from the scene before us. We must, therefore, find a point of time in the dispute at which Athene and Poseidon can be regarded as hastening away from an assembly before which the matter of dispute was laid, and with which its decision was to rest. Suppose then the entire scene to be in Olympus, and the moment seized by the artist that in which the rival deities started to perform the miracles on the strength of which they rested their final claim. How the difficulty of explaining the various figures, among whom females prevail, as Olympians, could be overcome, we cannot well see. But perhaps it would not be greater than that which all the other theories have encountered.

A. S. MURRAY.

NOTES AND NEWS.

DR. FRIEDLÄNDER, keeper of the Berlin collection of coins, has published in the *Archäologische Zeitung* (Neue Folge, Bd. VI.) a short but interesting notice of General Fox's collection of Greek coins, lately acquired by him for the Berlin Museum. He states that by the purchase of this splendid series the Berlin collection begins to rival those of London and Paris, and leaves all others behind. How far his prediction that the English and French collections will never be surpassed is likely to be verified depends upon public spirit,—a quality in which the French Assembly has not shown itself wanting, by its recent purchase for a large sum of M. de Sauley's great collection of Gaulish coins.

Dr. Friedländer speaks of the extent—11,500 coins, 330 in gold and more than 4,000 in silver—select character, and good condition of the Fox collection, the work of nearly fifty years' judicious and liberal purchasing, with the aid of the best numismatists of the time. He specifies some of the rarest and most curious coins, to a few of which we may call fresh attention.

The silver coin of Metapontum inscribed AXE-AOIO AEGAON is in the very first rank of coins with agonistic types. Epigraphically that of Gortys in Crete with the inscription ΓΟΡΤΥΝΟΣ ΤΟ ΠΑΙΜΑ, unique (at least in a legible state)—is no less important. Dr. Friedländer decides on good grounds against the old reading ΣΑΙΜΑ for σήμα, but hesitates between Π and Φ for its contested initial letter. Among coins of the finest art he rightly singles out the silver piece of Clazomenae, by Theodotos, the one signed coin of Asiatic Greece; observing that he had quite recently seen the only other two examples of this splendid work, Wigan's in the British Museum, and the Duc de Luynes' in the Bibliothèque Nationale, and that the Fox specimen, which comes from that choicest of cabinets, M. Dupré's, is the finest. Among the regal coins Dr. Friedländer accepts as true the great gold pieces of the kings of Syria, and certainly one of the four in the Fox collection seems beyond all suspicion. Among the Greek imperial examples he equally accepts the famous and much-disputed coin of Apamea in Phrygia, with the type of the ark with Noah and his wife and the inscription ΝΩΕ.

It is satisfactory to learn that from 300 to 400 of the finest of these coins will shortly be exhibited.

CONCERNING the objects excavated by Dr. Schliemann, Mr. Murray of the British Museum writes to us:—

"As to the owl-headed figures which Dr. Schliemann identifies as *Glaukopis Athene* and relies on to prove his site, it apparently defies everyone else to find anything in them but excessively rude attempts to produce a human figure. Most of them are in clay, and the process of making them seems to have been to form the wet clay into a ball for the head, then to take one side of the ball between the finger and thumb and press it flat so as to form the nose; and with this feature strongly expressed like a beak, and two circles drawn for the eyes, the head was complete, and not unlike that of a bird, though intended for human. Such figures in clay and even in marble are not rarely found in the Greek islands, and though usually assigned to very primitive times may equally well be rude work of a late period."

MR. FRITH, R.A., has received the diploma of the Royal Swedish Academy of Fine Arts. The Academies of Vienna and Antwerp have before bestowed upon him the same honour. "Such a recognition," says the *Times*, "of the claims of English art at the hands of foreigners is most unusual." It has, perhaps, been unusual, but English art is becoming more and more known and appreciated on the Continent every day.

THE unveiling of the Holborn Viaduct statue to the late Prince Consort took place on January 10. It represents the Prince on horseback in the dress of a Field-Marshal, and in the act of returning a salute. The pedestal on which it stands is of polished granite, composed of stones weighing from two to ten tons each. On the sides of the pedestal are two bas-reliefs representing the Prince laying the first stone of the Royal Exchange, and Britannia distributing awards to the successful competitors at the Exhibition of 1851. Mr. Charles Bacon of Sloane Street is the sculptor of this ambitious work. It has been cast in bronze by Messrs. Young and Co. of Pimlico, and the granite work has been executed by Mr. D. D. Fenning. The statue is a gift to the Corporation of the City of London from a gentleman who does not desire that his name should be known.

WE learn from the *Times* that the new Law Courts at Winchester are now "virtually completed," as well as the old Gothic hall of Winchester Castle, which has been restored according to a design furnished by Mr. Thomas Henry Wyatt, who is also the architect of the new Law Courts. The Public Works Committee contemplate filling the windows of the old hall with painted glass, and at a meeting at which Lord Eversley presided they asked the assistance of the magistrates of the county in this undertaking, it not being "a kind of work which they would be justified in throwing upon the county rates." The windows are estimated to cost 100 guineas each, and one is already promised by the Earl of Carnarvon and Sir William Heathcote. It is proposed that they should illustrate the history of Hampshire from the earliest times, by displaying the names, arms, and deeds of its most noteworthy men, thus forming so many "pages of county history that all well-informed persons would be able to understand easily." The question of the windows was not decided at the meeting, but Lord Henry Scott said he hoped with the permission of the Court to bring it forward again next sessions.

In the *Times* of January 7, there appeared a detailed and laudatory account of a School of Art Needlework, founded in 1872, and now flourishing at 31 Sloane Street, under the presidency of the Princess Christian:—

"The purpose of the school," we are told, "is twofold: to revive a beautiful and useful art which has long been practically lost to us, and to provide what may be termed private employment for gentlewomen in reduced circumstances."

A praiseworthy aim the latter, it must be acknowledged; and many persons will no doubt be glad to find that in these days, when so many women are asserting their claims to severe intellectual labour, there should still be a few content to practise the time-honoured and "essentially feminine" art of needlework. Still, in spite of an attempted revival by High-Church ladies—who like to arrange their work, as well as their faith, according to mediæval patterns—it seems tolerably clear that the age for doing elaborate work with the needle has passed away. In olden times, when the baron's lady sat in her hall, surrounded by her maidens, working endless pieces of tapestry, her worsteds, no doubt, formed bright threads in her somewhat colourless existence; but amidst the stir and excitement of modern life few persons, we imagine, except perhaps those "gentlewomen in reduced circumstances" who allow their gentility to preclude them from more healthful employment, find needle-embroidery a profitable occupation. "The needle," as Jean Paul says, "has worn out more hearts than it has fingers;" but, besides this evil, it is a question whether, in most cases, the work that it accomplishes is not better done by machinery. In "wool-work," as tapestry is now called, the woven pattern is almost invariably more artistic than the one worked by hand.

A SOMEWHAT important question in matters of art has recently been adjudicated in France.

In the year 1837 a painting by Eugène Delacroix, representing St. Sebastian, was bought for a small sum by the Administration of that time, and presented to the Commune of Nantua for its church. Some time after, when Delacroix's powers as an artist were beginning to be recognised, a merchant saw the picture in the church, and offered to buy it for 25,000 francs; the church authorities at once struck the bargain, and the picture was sold by them to the merchant, M. Brame, who sold it again for 30,000 francs to some one, who sold it for 35,000 francs, the value of the work (it is one of Delacroix's *chefs-d'œuvre*) increasing at every sale with the reputation of the artist. But now the question has arisen as to whether the church authorities had any right to sell a work which did not belong to them, but to the Commune. The Municipal Council of Nantua declared that they had not, and accordingly brought an action against M. Brame for the recovery of the picture. M. Brame, upon whom the sins of the church seem to be visited, gained the day in the first instance, but the Court of Appeal at Lyons, before which the matter was finally brought, has reversed the former judgment, and has decided that works of art given by the Government to buildings are public property and cannot consequently be alienated.

A PORTRAIT of M. Botta, the learned French Consul who made the earliest of the discoveries at Nineveh, has been placed in the Assyrian room of the Louvre. The portrait is the work of M. de Champmartin, who has presented it to the nation.

THE spirit of iconoclasm has been strongly excited during the past week by the enquiry held by the Bishop of Exeter as to the legality of erecting a sculptured reredos in an English Protestant church. The reredos that provoked this especial outbreak was designed by Sir Gilbert Scott in that anomalous style known as "modern decorative," or sometimes as "Scott's decorative." It is profusely ornamented with gilt, marble, and precious stones, and represents in bas-relief the three subjects of the Transfiguration, the Ascension, and the Day of Pentecost. Whether the images of these sculptures come within the class forbidden in the English Church is the subject of the ecclesiastical dispute; but besides awakening the wrath of Churchmen, the offending reredos has likewise been the subject of much recriminative discussion among artistic authorities, some of whom warmly defend Sir Gilbert Scott's inventions, whilst others characterise his

style as "bastard Gothic." Altogether the restoration of Exeter Cathedral seems to have given rise to so much bitter feeling that perhaps it would have been wiser to have let the old structure fall into peaceful and picturesque decay, or, at all events, to have attempted no more than its simple preservation.

JOSEF ANTON KOCH, "old Koch" as the Germans familiarly call him, is the subject of an interesting article by Carl von Lützow in the *Zeitschrift für bildende Kunst*. Lützow deals chiefly with Koch's *Jugendzeit*, describing the early life and some of the early works of the master before he went to Italy in 1795. At this time, when he was twenty-seven years of age, he is described by Kestner as "a sturdy young fellow from the Tyrolean mountains," who was so excited by the world of art which Italy revealed to him that he could not contain himself in the galleries, and gave "such extravagant leaps of joy" that the custodians with justifiable precaution turned him out and would not admit him again until he had pledged himself to more moderate expressions of delight. An excellent portrait of the genial old master engraved on steel by E. Forberg, from a drawing by Wittmer, and a small engraving from an early pencil drawing of Koch's, representing himself between Art and Fashion—the latter an absurd made-up figure who holds the artist by a long chain fastened round his ankle, while he looks sorrowfully towards the classical beauty of Art—illustrate the article.

The other articles in the number are of less importance. The translation of Iwan Lermolieff's *Galleries of Rome* is continued. The Vienna Exhibition, of which every one is tired, still claims considerable space in its now retrospective review by Jacob Falke, and under the heading of "Art-literature," there are notices of several works on architecture.

L'Eau-forte en 1874 is the title of a collection of thirty etchings by thirty different artists of the Modern French School, edited by M. A. Cadart. The etchings have no connection of subject, each artist having followed his own particular bent. We have river scenes, forest scenes, street scenes, war scenes, domestic and sentimental scenes in charming variety. For instance, Jules Hereau contributes a clever study of a snowy season in a town called "La Station des Omnibus." "Death" sits to A. Legros in the branches of a pear-tree, illustrating the legend of "Le Bonhomme Misère." Several artists represent passages in the late war. Lançon draws an "Old Lion," and Edmond Morin "A Shower on the Boulevards." In the introduction to the volume M. Ch. Burtz gives a slight sketch of the history of etching and of its renaissance and development in France within the last half-century. It is an art we are willing to admit well suited to the French genius, but it is not "tout français, par l'esprit, la spontanéité et la couleur," as a French critic declares. There are several admirable German etchers, and there have been few more skilful etchers in any country than George Cruikshank.

PROFESSOR CONZE, of Vienna, has this year chosen as the subject of his *Uebungsblätter*, presently to appear, a class of painted vases bearing the signature of Euphronios, who stands in the theory put forward by Brunn (*Probleme in der Geschichte der Vasenmalerei*) as suspected of being, not a fresh original painter, but a late imitator of a style that had ceased to exist. It is understood that Brunn's theory will be put to a severe test, and perhaps most people will be glad if Euphronios in particular is vindicated. The British Museum possesses one specimen of his skill which will be engraved in the forthcoming work.

MR. TOM TAYLOR has read a new piece to the company of the Olympic Theatre. We hear that the scene of it is laid chiefly in Kensington to-

wards the end of the seventeenth century, and that a well-known historical incident suggested the play. The three principal parts, which are accounted unusually strong, will be represented by Mr. Henry Neville, Miss Ada Cavendish, and Miss Emily Fowler. But, as the *School for Intrigue* continues to be deservedly successful, several weeks will probably pass before the production of Mr. Taylor's work.

The Battle of Life at the Gaiety is criticised elsewhere. Here we may add a note recording the present week's production at that theatre—Mr. Byron's extravaganza of *Guy Fawkes*, supported by Mr. Toole, Miss Loseby, Miss Farren, and others—and we may draw attention to the extraordinary strength of the cast at the performance of *John Bull* announced for this afternoon, when Messrs. Phelps, Vezin, Toole, and Montague will appear on the stage together.

Le Reveillon and *Une Corneille qui Abat des Noix* have been played at the Holborn Theatre during the week.

On Wednesday there was revived at the Théâtre Français Octave Feuillet's well-known two-act comedy, *Pétil en la Demeure*; the principal parts being played by Madame Arnould-Plessy, Madlle. Sarah Bernhardt, Messieurs Febvre and Pierre Berton.

Jean de Thommeray has been already withdrawn from regular performance at the Français, — a theatre, it should be remembered, which can never endure the semi-success which is enough to enable a play to run for twenty, thirty, or even forty nights in London. At the Français, a piece must either fail or succeed: the decision of the first-night audience is not itself final, but the audiences of the first week generally decide the question. A success, however, may be one of two kinds, popular or literary. Certain works not greatly esteemed by the literary world, such as *Les Ouvriers* of M. Eugène Manuel, for instance, have held the stage for several months. No doubt *Jean de Thommeray* will continue to be occasionally performed.

By the death of Beauvallet, the French stage sustained a loss which it had good reason to expect, for the tragedian was full of years: all his old promise had long ago become performance, and there was nothing further which he seemed likely to give us. But two other losses must be differently spoken of, for Berton and Mdle. Desclée were in the prime of their powers when they were struck down. Mdle. Desclée's malady—a long and painful one—leaves, it is said, but faint hope of her ever returning to the stage. Berton's illness, both physical and mental, confines him to his bed in a lunatic asylum, where his life is at the present moment despaired of. The *Figaro* publishes respecting him an anecdote which appears to us almost too painful for the columns of a public print; but Paris likes to know everything of its favourites, and the *Figaro* generally satisfies it. M. Berton will be remembered by many of our readers as having played the chief character in Sardou's *Rabagas*, at the St. James's Theatre, a year or two ago. He never joined the company of the Théâtre Français, though it is believed that he was asked to do so. His son, Pierre Berton, the author of *Didier*, and of the better known *Les Jurons de Cadillac*, is now a member of that company. Berton's reason for remaining outside of it may have been that he felt himself best fitted for serious comedy and *drame*. So it is that at Paris he was seen chiefly at the Vaudeville and the Odéon. For some years he was at St. Petersburg, where there is a French theatre probably second only to the Théâtre Français itself.

The Saturday concerts at the Crystal Palace are resumed this afternoon, when Madame Patey and Mr. Sims Reeves are announced to appear.

The symphony will be Schubert's great "No. 9" in C; and an interesting novelty will be the production of the late H. H. Pierson's overture to *As You Like It*.

THERE seems at length to be a reasonable probability of the production of Wagner's *Lohengrin* in the coming spring. Mr. Carl Rosa promises it with his English opera company, and we learn on good authority that the music is already being studied by the chorus singers. It is also said that Madame Nilsson is studying the part of Elsa. If this latter statement be correct, it would seem to point to a performance of the work by Mr. Mapleson's company.

DR. FRANZ HÜFFER's new book, entitled *The Music of the Future*, has just been published by Messrs. Chapman and Hall. We hope shortly to notice it in our columns.

THE *Musikalisches Wochenblatt* states that it is intended to apply the larger part of the money bequeathed by the late Duke of Brunswick to the city of Geneva to the erection of a new theatre, which is to cost 1,000,000 francs.

THE young pianist Fräulein Emma Brandes, whom some of our readers will remember to have heard in London two seasons ago, is about to be married to Professor Engelmann of Utrecht, and will, it is said, retire from the profession.

FRANZ LISZT, who now so seldom appears in public as a pianist, was announced to perform at a concert for a benevolent object last Sunday at Vienna. The pieces selected were his own arrangement of Schubert's *Fantasia*, Op. 15, for piano and orchestra, and his *Hungarian Rhapsody*.

THE *Pall Mall Gazette* states that M. Halanzier is completing his arrangements for the re-opening of the Opéra at the Salle Ventadour. The first performance is announced for Monday next, when *Don Giovanni* will be given. Owing to the destruction of the scenery and dresses in the recent fire, the *répertoire* will for the time be somewhat limited; but it will be possible still to mount the following operas:—*Masaniello*, *Robert le Diable*, *Les Huguenots*, *Il Trovatore*, *Hamlet*, and *La Favorita*, and three ballets. The Assembly has voted by 503 to 42 a sum of 609,258 fr. to enable the director to open the house, and a second sum of 300,000 fr. for the cost of scenery, stage accessories, and new instruments for the orchestra.

CONSIDERABLE interest will attach to the performance of Dr. Crotch's *Oratorio Palestine* by the Sacred Harmonic Society, on Friday, the 23rd inst., as the work, which was originally produced and received with great favour in 1812, has not been heard in London for nearly fifty years. The words were selected by Dr. Crotch himself from a Prize Poem by Reginald Heber.

It is reported that an original score of Mozart's greatest opera, *Don Giovanni*, has been discovered among the archives of the opera-house at Prague, that it is written in Mozart's own hand, and fills four volumes, and that the manuscript has been bought by the Vienna Museum for 3,000 florins. The report, however, needs confirmation; for, on the authority of Köchel, Mozart's autograph is in the possession of Madame Viardot-Garcia. Possibly the copy referred to may really be in the handwriting of Mozart's amanuensis, Süßmayr, which is known to have borne a remarkably close resemblance to that of the master himself.

CASES of passionate friendship between sovereigns and musicians have existed at all times and in all countries. The following story of the Chalif Yezid II., the son of Abd el Melik, was translated from Arabic by the late Caussin de Perceval, and has just been published by M. Deffrémery in the *Journal Asiatique*:—

"Yezid said to Mabel: 'I shall tell you openly what I think of you. If I am wrong, tell me so; I give you full liberty. I find in your music a grave

and solid style, which Ibn Surāj does not possess. But the songs of Ibn Surāj seem to me softer and lighter.'

"Mabel replied: 'Prince of believers, that is exactly the opinion which Ibn Surāj and I myself entertain of our compositions. But is my music therefore inferior?'

"The Chalif replied: 'It is not for me to decide on your merit; all I say is, that I prefer the music which gives me more pleasure, more *entrain*.'

"Mabel said: 'Ibn Surāj cultivates a high and graceful style, my own style is massive and grand. turn to the west, he to the east, and we shall never meet.'

"But," said the Chalif, 'could you not produce something like Ibn Surāj?'

"I will," replied Mabel; and he at once proceeded to compose and sing a quick jovial song.

"Bravo, bravo!" cried the Chalif; 'sing again.' Mabel sang again. The Chalif asked for the song a third time. When Mabel sang, he called in all the ladies of the harem, and began to dance round the room, followed by the ladies, till he fell down, and all the ladies fell over him. When the keepers of the harem came to carry off the ladies, the Chalif was left fainting."

INTELLIGENCE has just reached the *Pall Mall Gazette* of the death of Jan de Graan, a young Dutch violinist, a pupil of Joachim, and known from his earliest days at Amsterdam as one of the most promising artistes in Europe. On his *début* in London at the Musical Union, in 1870, he at once created a favourable impression, evincing a rare degree of musical intelligence and considerable executive power. During his visit to London he was the guest of Professor Ella, the director of the Musical Union, and won the esteem of many of our local professors and amateurs. After a lingering illness in Italy he died last week, at the Hague, of consumption, at the age of twenty-one.

POSTSCRIPT.

THE first portion of Mr. J. Orchard (Halliwell) Phillips's new *Life of Shakspeare* has gone to press. This book will contain the documents which throw so much fresh light on Shakspeare's connection with the theatres in which he was before supposed to have been a shareholder, when in fact he was not. We hear that the MSS. are from the collection of the late Sir Thomas Phillips, of Middlehill, who so religiously excluded his son-in-law Mr. Halliwell (as well as all Roman Catholics) from access to his collection of MSS. But if the mountain will not come to Mahomet, Mahomet can go to the mountain; and so, if our information is correct, the process has been in this case reversed: the Shakspeare documents, or at any rate faithful transcripts of them, have found their way from the inaccessible mountain of Middlehill to the prophet of Brompton,—the man who, by his lifelong devotion to the details of Shakspeare's life and works, has more right to memorials of them than any other man in the world. By him they will be given to the public, for the clearing up of important facts relating to our great poet's life.

THE *Pall Mall Gazette* states that Herr Schleich, the German landscape painter, has just died at Munich of cholera.

HANS MAKART's *Catarina Cornaro*, a picture which attracted considerable attention at the late Vienna Exhibition, will shortly be on view in England.

THE *Athenæum* states that Dr. Lonsdale, the author of the *Cumberland Worthies*, is preparing a *Life of John Dalton*, the chemist, and founder of the Atomic Theory, who was a native of Cumberland. From members of the Society of Friends Dr. Lonsdale has got many valuable letters, and he has, for several years back, tried to gather what he could of Dalton's early history from those who knew him very intimately.